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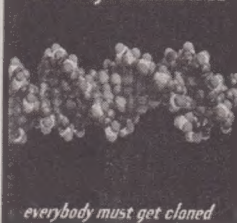
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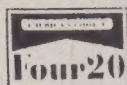
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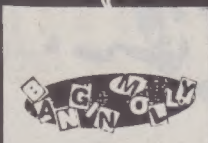


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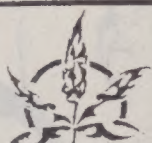


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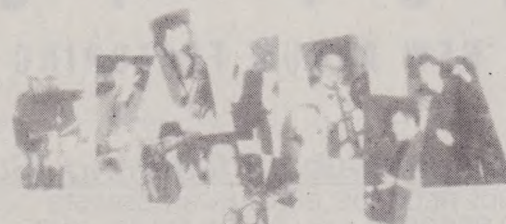
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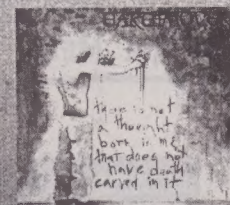
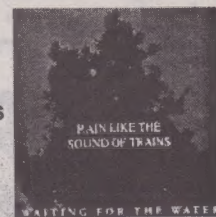
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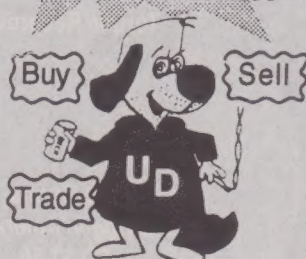
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As your wig enflames in brushfires the size of Kansas, remember illegal bottle rockets from Mexico can cause harm. Burning down big buckeroo estates is not a funny business. I mean, sure insurance scams are cool, but you're gonna get busted with your fists full of dynamite (reference: 2 issues back or so). I really like that line. It makes me just caara-aazzy. My point is: keep cool during this hot month of July. I say no moshing or slamming this month boys and girls. It's just toooooo hot. It's so hot those cute little black x's might smear on your hands or your poofy little backpack may catch on fire from a nearby snapping suspender knocking into Tammy's bic and swoosh. Then, no more club and no more shows. Plus, emo-boy, Troy's new glasses may get a eensy-teeny bit steamy. And what a mess, that would be. Happy July people. Play safely. The glossy cover is our new format. Hope you like. Any comments-email us. •Audi 5000

The editor does not necessarily share the opinions expressed in this publication. The editor likes American music, American women, American clothing, American cars (wait a minute now, who are we shitting?), American movies (Yeah, I love Steven Seagal movies-christ), American hot dogs, and American chicken (huh?).

Send all submissions to: **SKRATCH** 17300 17th st. suite J #223
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feel free to email us at: scottskratch@earthlink.net

MORE IN OUR

KRAP MAILBOX

favorite quote from our mailbox: "Whatever happened to all those highly educational 'I'm more punk than you' letters? Sure do miss hearing from all the whiners."

My Fellow Americans,

I have a response to a letter signed Pyro in the June issue. Right on! You pretty much have got it fucking nailed right on the button. I, personally, am not poor and do not live in that bad of a neighborhood. Actually, I am fairly well off, probably considered Middle Class or something like that. But I am not an individualist, and care more about the well-being of others more than myself. This country is completely fucked over, and your right, it's source for confidence is the "almighty dollar." But it's power source is the corporation. Do you feel right working your ass just so you can eat, while some fat ass mother fucker sits up in his \$12 billion home with servants washing his feet and stuffing grapes in his fat face? What the fuck would anyone do with \$1 million, let alone \$12 billion? I'll tell you what they do, they control the government. Actually they just own the factories which house jobs to the underpaid masses, and make the products which they then sell the masses for one reason. Profit. They basically made this country. Through heavy advertising, and possibly even some sort of mind control or hypnotizing with help from the government, they made the entire country buy their products.

And so the smaller businesses are slowly wiped out, and unable to compete. And so they have the entire fuckin country under their control, you can't live without their product. If they control the people, then do they not control the government too?

And the fuckin politicians sit their in a fuckin Rolls Royce and tell us we are greedy, that we ask for too much. They can't give us all the freedom, the country would turn into chaos. But they promised us you say, well I can handle having a promise broken. What I can't handle is the fact that we are only greedy because of them. Because the corporations brought us up that way so they could make money, and then we are supposed to not be greedy?

So I'm sorry this letter was so long, but it was something I thought needed to be said. Hope at least a couple agree with me. Later

---briAn---

Dear Skratz (Josh Rutledge),

I thought the "I'm still bored with the USA" article was so fabulous. You hit the nail on the head with every single thing you said, but I want to add something. I would say that at least half of all boys who are considered as "punk rockers" are the jocks of yesteryear, the sexist, macho, one-dimensional monkey boys. Punk isn't a counter-culture thing anymore, it is another fad for a lot of people. The kids that go on and on about the fucking pigs and the fucking government and the fucking (fill in any person/organization/idea that maybe considered "mainstream"), are the ones who dominate the scene. From my experience, maybe 1 out of 10 "punks" has more than an ounce of sincerity in them. So it is natural that these pseudo-punks wouldn't care jello bialfa's ass worth about women and women bands. We are all just another "bitch" or "pussy" to them. You do a good job at your mag.

take care,
briджет

PS. You have forever won my affection by printing a good review of the new Tori Amos cd, most punk and ska rags are way to chickenshit to do that.

Skratz,

Oops, I fucked up. Don't do the crime if you can't do the time. Fuck it. I got nothin' but time now. I'm at Theo Lacy waiting to go up to the Penn. I just wanted to tell you that I dig the shit out of our rag. Is there anyway I can get a subscription to go? Thanks.

Your Bro,
Skratz? "HB"

P.S. Penpals wanted: John Prescher 1808569, 501 S. City Drive, Orange, CA 92668.

Skratz,

This letter goes out to many people in your June '98 issue, one of the best ones in a long time.

For Scott, my example with the penguins was not to be taken literally. I meant you'd have to travel to the ends of the earth before freedom could be found. And no, monkeys wouldn't work with my example, because that would probably be somewhere in Africa where a government has already been established. And yes, I love chicken but haven't tried honey-glazed.

To Josh Rutledge (the fag) - get some balls, bitch. The reason girls aren't in punk bands is because they don't play instruments; they're too busy bitching like you! Everyone of my male friends plays an instrument, myself included. I myself am a bass player and backing vocalist in a punk band, and no, there are no girls in the band. All my friends that are girls don't even know the difference between a bass and a guitar. There's only one girl in the whole school who plays anything useful (a bass), but too late for her because I already formed my band. And that's why there's no girls in punk bands.

Thirdly, I'd like to give props to Jason Chittenden for his "Almighty Dollar" article. It totally kicked ass. Thanx for reading.

The Anarchy Army
c/o Pyro
Pomona, California

Dear The Anarchy Army (or whatever),

Thanks for the props for our June issue. But no thanks to calling our writer, Josh Rutledge "the fag." Just because you're completely ignorant of the fact that many of the female gender can play and instrument and play it with the best of em' gives you a very poor excuse in calling someone a fag. And why is it everytime someone doesn't agree with someone in this magazine the name calling begins. How immature are we? Or are we just being punk rock, Jesus! State your argument or rebuttle and shut up. This isn't third grade anymore. Grow up, please.

p.s. You mention "there's no girls in punk bands." I invite you to read on.

Peace,
skratz, SKRATCH

Skratz,

I'm writing this letter to respond to your religion issue. I just got it today and haven't finished reading it, but I thought I should write now. In my 15 years of life, religion has had almost no impact on me. I'm not an atheist; I believe in god for the most part. However, I didn't see him or her helping when my best friend tried to kill herself numerous times or when another friend was raped. Religion is a prevalent part of this country, and although many won't agree with me, I don't think this is good. For the most part, I don't see religion affecting this country in any positive way. If anything, it is just another excuse for hypocritical, inextorable people when something doesn't go right. There are so many obstinate people, such as the "concerned" mother who wrote to ABC Board Supply, who think they can solve any problem by reciting some verses from the Bible. Well, I hate to say it, but that doesn't do jack shit. Kids will still have satanic pictures on their skate boards, and guess what? That's not all! Parents shouldn't shelter kids from satanic pictures, drugs, violence, sex, homosexuality or anything they're afraid of. Doing this only fucks up a kid more when they go off into the real world.

I live in a sheltered small town in Ohio, where parents are clueless and think if their kids go to church every Sunday, everything is great. Well, some of those same kids that get dragged to church every Sunday are carrying guns, doing drugs and having sex. For them, everything about religion goes in one ear and out the other. Jesus is not the answer to everything. If a parent doesn't want his or her kid to be fucked up, they should try educating him or her. Well, that's about all I have to say. Your zine is pretty cool, so keep sending it to me. And in response to Renee in the cover letter, I wish to say, "have fun praying, you bulimic bitch".

Emily Robinson
Hudson, Ohio

Dear Emily,

I hope things are grand in Ohio. You have some interesting viewpoints on religion. For the most part, I agree with your letter: However, for some, religion can offer hope or help in the grieving of a lost loved one. It can pull a family together during difficult times. There really are many benefits from religion. And I feel, to each to his own.

The problem exists when people force or preach their beliefs to their children, onto others, and so on. In this case (the letter to ABC Board supply), the disgruntled mother not only was preaching to an entire skate board company, but also had the nerve to speak for her own son. His voice was her voice. Sweet, isn't it? A letter directly from her son would've been nice.

Thanks for your support. But, how is it that Renee (the proficient writer on May's cover) is a "bulimic bitch"? Anybody read the book entitled, "How to ruin a letter"? I think your last sentence was in it.

Write back soon,
Scott, SKRATCH

Dear Skratz,

I'm sorry if I sent this letter to the wrong place, but I couldn't find an address to send questions to. So I took my chances and sent it to submissions. I'm 15; I want to start a magazine somewhat similar to yours, just for fun. I already write for my school newspaper, and I thought it would give me something to do over the summer. How would I start? I mean I could handle the inner material, but what about advertisements, interviews, etc.? I know it may be hopeless, but I could use any help I can get! If you could write me or call me, I'd be much obliged.

Brenna Boyce
10655 Loire Avenue
San Diego, CA 92131

Brenna Boyce,

Here's what you'll need to start a zine: Get a collective group of writers, photographers, creatives, nudists, electricians, artists, several KFC employees, nurses, doctors, collegiates, taxpayers, optimists, bullmicks, over-achievers, midget acrobats, servants, pens, pencils, paper, a computer, support, friends in jail, 12 cases of lemon iced tea Snapple, endorsements from Vans or Black Flies (only because then, you're cool), straws (for the iced tea), helium balloons, shaving cream, a keyboard, cd player, a recycling bin, a handshake from the city, Tums, Ex-lax, Excedrin, Metamucil (preferably orange-flavored), 3 pair of Speedos, Power bars, and a few bucks in your wallet. You can get by with actually about three items from that list. I needed all of them. Well, except for the midget acrobats.

Seriously though, put together a plan, get on the internet and seek those who can help, start off with photo-copied issues with low distribution, and slowly build. If you have good content and support, the advertising will come. Unfortunately, good business sense and management (as corporate as that may sound) is vital.

Good luck,
Scott, SKRATCH

Hey (Butt) Skratz-ers,

Whatever happened to all those highly educational "I'm more punk than you" letters? Sure do miss hearing from all the whiners. Confessing to not getting every issue, have you ever mentioned anything about the video show R.O.U.? It does bend slightly to the commercial side of things, but that could also be called "getting the word out" about marginally interesting bands (MxPx, et al., on Sunday mornings at 1 a.m. on channel 62). One more thing - please print your concert reviews in smaller type. I need use for this fucking microscope I inherited. Could that be the reason that Scott's a dick?

Hey Joe,

No comment. As far as the size of the type- we'll work on it.

-Scott, SKRATCH

WE'RE LOOKING FOR SECRET LOVERS, ENEMIES OR GOD
FORBID- SOME INTELLIGENT COMMENTARY.
EMAIL: SCOTTSKRATCH@EARTHLINK.NET OR SEND ATTN:
skratzthis? 17300 17TH ST SUITE J #223 TUSTIN, CA 92780

Skratch,

It's me again. I'm very lonely, and I'm still in Juvenile Hall. I just took my meds, which consist of Klonopin, Dimetapp and lithium. I'll be getting on Buspar soon. I want to kill half of these motherfucking bitches! I am exasperated with these phony little girls. There must be at least ten people in my unit alone with gonorrhea. And I have to wash their skidmarked panties. One chick shit in the shower. And the only paycheck I get for cleaning up after them is a candy bar, and I get to stay up until 9:30 p.m. Yay! I'm sorry for complaining. Gotta go take a shit, but I'll be reading your mag to coax the brown bastard out. Send me some issues or tell me how many stamps you need to send it to me. Also give me baby lamb's address. I'm gonna kill her or kiss her! I scare all the kids here. Uh oh! I gotta go. Write back.

Love,
Serafina Tappen aka Bobby
331 City Drive South
Orange, CA 92668

Dear Serafina Tappen aka Bobby,

Things don't sound so happy, joy, joy over there, huh? Well, here is my lame attempt to cheer you up. When Dan (my partner in crime) snores next to me (wait, what the hell is he doing in my bed?), I pinch his firm nipples (do not try this at home) really hard while screaming "Cowabunga" at about 89 or 90 decibels. He usually awakes hitting my leather cowboy hat off calling me a bitch. Then, as he drifts back asleep I lie giggling, planning future strategic ways to amuse myself at his expense. I hope that works. Keep your head up and use a lot of soap.

p.s. How many people get SKRATCH over there and how?

Take care of yourself,
Scott, SKRATCH

Pyro,

You did make a couple of good points, but most of your letter was total bullshit. First of all, yes it does suck that you can't do drugs and you can't drink and all the other bullshit laws that don't mean shit to the peacefulness of the country. These are the laws that I fight to change every day. As far as getting arrested for saying "fuck you" to a cop — I think you should get off your ass and do something about it, because that is not legal.

As far as the Constitution goes, you sure do quote it a lot for an anarchist. And "the right to bear arms" isn't something I'm sure we should have. Too many people die because of this so-called freedom.

You're right, it is a free country, but you can't loiter in front of K-Mart because it is private property. It's the same reason you wouldn't want a bunch of bums sleeping on your lawn and asking for money every time you walked out your door. And no, you can't wear whatever you want to school, because they want to create a safe and non-distracting environment for education, the most important reason why we need a government.

You are right, though; anarchy as a concept doesn't equal chaos. But anarchy in reality does equal chaos. Don't fool yourself. Look around you. People can't be nonviolent even with laws against it. How do you expect people to be peaceful with no consequences for violence? So before you go preaching anarchy, take a look at all the people who can kick your ass. Because I guarantee they'll kick the shit out of you the moment there are no consequences for doing so.

Just face it, Pyro; you're a little whining piece of shit who lives off your parents and probably never earned enough money to pay for the stamp you used to send that letter. You really need to think before you speak.

Peace out,
James of the U.S.A.

Kevynn,

After reading your response in June's issue of Skratch, it would appear that my concern for your health is unwarranted. Some people use long, dark paragraphs as a way of exorcising their demons. Some succeed. Nietzsche was right when he wrote that pity is a weakness and creates a harmful effect (Daybreak 134) and in so demonstrating, I could justifiably be accused of egoism. I should LEARN TO BREATHE.

You're right, I don't know you. What with your fact/fiction article, elusive drive for weighty sentences, unfathomable meanings and my semi-readable letter, we may even have the basis for... well, a conversation!

Forget the writing deal and associated names for awhile. Bob Geldof is covering the starving children, Greenpeace the whales, Rollins the homeless kitties and murderous individuals, Mister Mister the broken wings, which leaves the young virgins and restaurants to you and I. Could you bear their tears and lousy food? Could you free yourself and your mind from their morality for just one day? Could you? It's enough to make you think!

-Terry, man.

Dear Skratch,

This letter is written in response to the letter written by a girl named Renee, which was printed on the cover of the May 1998 issue of this fine publication. In her letter, Renee attacked this publication for its sexual representations of women, use of obscene words and articles about Christian bands, which she believed did not belong in this publication. Renee, I am sure you are a nice girl. I bet you don't smoke pot or masturbate. I bet you come straight home from school and do your homework like a good daughter. I bet you go to church every Sunday. You know what, Renee? Fuck you. I can't believe you had the gall to degrade this publication for expression of opinions which are not its own. If you didn't pray so much, you might have had the time to read the fine print on page six, under the names of the wonderful staff of this magazine. In that fine print, it says that "the editor does not necessarily share the opinions expressed in this publication". This magazine is put together with the opinions and beliefs of people other than the editor. If you think this magazine is shit (which I assure you it is not), then don't read it. No one makes you read Skratch. And if all you are going to do is degrade this publication, they're probably better off without you as a reader. Scott and company put out a great product every month, using their own time and money to get it into your hands. If you don't like it Renee, then you can suck my dick.

Renee, you hinted that this magazine represents women in a degrading and purely sexual manner. Who the hell do you think you are? Although you certainly have the right to, you have no reason to scold anyone for a consensual sexual representation of their own body. If you want to worry about anybody, worry about yourself. You have the control to cover your body, but not anyone else's. I believe that women should certainly not be taken advantage of. I would never take advantage of a woman for the purpose of sex. That doesn't mean that I'm not one horny guy. I look at pornography. How can pornography be taking advantage of a woman? Those women in pornography CHOOSE to portray their body in a sexual manner. They CHOOSE to bend over and take it up the ass. They CHOOSE to stick dildoes in their vaginas so that someone can take a picture of it and put it in Hustler. Just like them, the women who appear in this magazine CHOOSE to be represented in a way to which they consented. That is THEIR choice to make, not yours. You know what, Renee? Penises and vaginas and sex are a fact of life; it's

always been that way, it's that way right now, and it always will be. Renee, I bet that you are scared of your own body. You've been taught all your life by your religion that sexual innuendo and sex itself are bad, evil and a sin. It's a lie. Sex is beautiful, wonderful, great and pleasurable, and the beginning of life (sometimes). Deal with it! If I had kids, I'd rather they watch two people fucking rather than two people killing each other. How the hell do you think you got here, Renee? You are here because your mother CHOSE to uncross her legs long enough so your dad could give it to her. And from the looks of your letter, your choice is to keep your crotch locked up like a bank vault. Fine with me, you're probably too much of a stuck-up bitch to ever get a fuck anyway.

Renee, you also chose to scold this magazine for using obscene language. Well, here's a little something for you to read: fuck dick vagina cunt cock shit damn tit boob cunt nutsack cum. How do you like that? Are you offended? Well, guess what? I don't care! This publication is produced under the doctrine of freedom of speech, and because of that, I am free to offend you like that! But you know what? You are also free to ignore it, not read it, or even voice your own opinion in response as you did before. That's one reason why this country is so great. You and I have the freedom to have a difference of opinion and also to voice our opposing opinions. That's not to say that there aren't some bad things about this country. There are lots of things that need to be fixed in the United States of America, but we're still a long way from living in a shithole.

Renee, the last point of hate you directed at this magazine was the fact that this publication contained material regarding the band Five Iron Frenzy. You thought that a "good, Christian band" did not deserve to be in this publication which you found so much evil in. Well guess what? They agreed to have Skratch conduct an interview with them, and they probably paid to have their ad in Skratch! Your "good, Christian band" went out of its way and spent its own money to be in here! I am sure that those boys in Five Iron Frenzy make good music, live a good Christian life, and are great role models. In no way do I try to degrade them or their music and lifestyle. But the bottom line is, with no audience, there is no band. Bands need coverage, advertising and media interaction in order to sell records and keep their music going out to the people. If you have any complaints about their being in this magazine, whine about it to the band, not to Skratch.

Renee, by the looks of your letter and your use of the word "Christian", I think I can safely assume that you try to live your life in a way which you see as moral and just, according to your religion, whatever your religion is. Religion obviously takes up a big part of your life. Although you certainly have the right to, WHY did you write to this magazine in a religious connotation! This magazine is a bastion of music, not religion. If you want to preach about living a moral life, you should first apologize for the hate that you manifested towards Skratch in your letter, then find a different audience, one which does not read Skratch.

Renee, I hope you read this. I hope my words offended you and make you mad. I hope you feel hate towards me. I also hope that you expand your mind. I hope you take the time to listen to the voice of other people besides yourself. I hope you see that Scott can print whatever the fuck he wants with his mag. I hope you see sex as pleasurable rather than sinful. I hope you learn some cuss words. Renee, quit whining.

Nick
San Diego

P.S. Scott and friends, keep up the good work.

RESPONSE TO NICK FROM MARCIA TAYLOR, ILLITERATE TYPIST, COPY EDITOR and SKRATCH WRITER:

Dear Nick:

Nick, I am the unfortunate person who was paid (not nearly enough) to retype your extremely LONG, sanctimonious, vitriolic letter. I also typed all of Renee's letters to the magazine, and let me say that yours is every bit as hate-filled ("suck my dick", "fuck you", "you're probably too much of a stuck up bitch to ever get a fuck anyway"). Tarduous and wrong as hers were. Nick, didn't anyone ever teach you that if you are intelligent enough to present a good argument, you don't have to resort to name calling and insults? And Nick, your pedantic, condescending tone ("You know what, Renee? Penises and vaginas and sex are a fact of life; it's always been that way, it's that way right now, and it always will be.") renders your argument less effective because it makes it that much more obnoxious. Because, Nick, nobody likes or listens to obnoxious people.

Nick, I think you missed the main objection to the naked women pix in Skratch. The point is that Skratch is NOT a porno magazine; it's a music magazine, and some of us who read and/or write for it fail to see what porno pictures have to do with music, especially as the magazine does not give equal space to such pictures of men. And Renee didn't "scold" the woman for "consensual representation of [her] body". She "scolded" Scott for printing it, just as you're "scolding" her in your diatribe. Nick, I've saved the best for last. You base a good part of your exhortation of Renee on her alleged prudery (always the first epithet to pin on any person who objects to pornography and VERY unimpressive, Nick), as well as her alleged Christianity. Well guess what? RENEE IS A DOMINATRIX, YES, A PROFESSIONAL SEX WORKER. So you were way wrong on that assumption, weren't you? Nick, I hope this response has made you mad. I hope you hate me. I hope it has expanded your mind, even more than if I had thrown in a sex education lecture, a constitutional rights lecture and a bunch of "dirty" words, like you did in your letter. Happy wanking to all that porn you're obviously so familiar with. And let me know when you'll let Scott run a consensual picture of you with a dildo up your self-righteous ass!

EMAIL LETTERS:
scottskratch
@earthlink.net
OR SEND YOURS
ATTN:
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The Fallen Queen

An Open Letter to Monique Powell (of Save Ferris)

As childish as it may be to have an infatuation with a person in the public eye, I must admit that at 21 years of age, I am not above it. For roughly two and a half years the object of my affection has been one Monique Powell, singer for Save Ferris. She is a gifted vocalist and they are a great band. Stunningly beautiful and very charismatic, she is able to take an audience of thousands in the palm of her hand and melt it like a bar of chocolate. It is plain to see why I am drawn to her, as legions of others now are.

I am not one to build myself up by saying "I was into them so long ago. Way before they were popular." But in this case it is absolutely true. From the first time I saw Save Ferris opening for the likes of The Hippos at the Alligator Lounge, to the most recent time in a closing spot at the Warped tour, I have been the most devoted of fans. I've driven from LA to San Diego and everywhere in between to see them, losing track at the actual number of times I've done so at around 15. I hold myself personally responsible for a small army of Save Ferris fans, turning my friends, family, co-workers and anyone else who would listen, on to their music.

Monique, I was going to see you when you would still play "Saved by the Bell" and I was there the first time you headlined a show. You have held my hand while you sang and I've danced with you on stage. My walls are cluttered with pictures of you and the band, articles I've clipped about you, and set lists from several different shows. I've done all this with the blind adoration of a puppy, never asking, nor wanting for anything in return but to be able to enjoy you and your band.

Having seen Save Ferris so many times, I've had ample opportunity to talk to you. Alas, I am pretty shy, and have never felt comfortable going up and talking to strangers, let alone someone who I put on a pedestal. What is there to say but "Gosh, I really like your band!" and then walk away feeling like a dork. I figured that one day I'd get lucky and find myself under circumstances where I was comfortable enough to meet you. On July 2nd at the Warped tour, I finally got my chance. As I was heading to the press area with a few friends, you approached one of them and started a conversation. I won't say her name, but we both know who she is. My knees buckled with excitement when I realized that the moment I had been waiting for was here at last. When there was a pause in the conversation, our mutual acquaintance turned and introduced me, "Oh, this is my friend Ty. He writes for Skretch." Without so much as a greeting you began to insult me. Telling me how very shitty you believe Skretch to be, how no one you know likes that magazine, and how no one at Skretch knows anything about music. You went on for what seemed like an eternity, my heart sinking with each word you spoke. I tried to be reasonable, and find out why you did not like Skretch and you could not give me any explanation for the things

you were saying. The final dagger in my chest and the end of your tirade came when you finally said "You're an idiot!" At that point, I had nothing left to say. I walked away from the encounter feeling like quite an ass, my dream having been shattered. I have never been more insulted or disappointed in all my life.

I tried to pretend that what happened did not bother me, but the more I thought about it, the more disturbed I became. So much so, I couldn't sleep that night. As a result of this, I have the following things to say to you Ms. Powell. I hope you will eventually read this and take what I say to heart. Or at least into consideration. I understand that as a person in the spotlight, you are required to deal with droves of bothersome people. However, I did not run up to you and get in your face, or ask you a lot of intrusive questions. I was merely a friend of a friend and all I wanted was to say hello. Maybe tell you how great your band is, what a big fan I am, and how I think you're just about the bee's knees. But I did not get the chance. I don't claim to know how things work in your new life as a celebrity, but in the real world there is a thing called common courtesy. A thing which you seem to have forgotten about rather quickly. I didn't expect you to have a lengthy conversation with me, nor do I expect you should have hugs and kisses for the whole world. But when you are introduced to someone, the least you can do is give them a friendly "hello" or "how ya doin'?", instead of treating them as though they were something you stepped in. You are no better than me, Monique. Just because you may have some ill feelings towards the magazine I work for, does not give you the right to take your aggressions out on me. I am not representative of the whole Skretch crew. I am, or rather, I was, your biggest fan and I was only looking for a smile.

In closing, let me say the tremendous amount of respect I used to have for you, a person I held in high esteem as a woman and as an artist, is all but gone. I will continue to go see Save Ferris and enjoy it just the same, but memories of the way you treated me will forever be ingrained in my mind. I am an adult and at this point in my life, most of my heroes are gone. The Incredible Hulk was nothing but green paint, and Luke Duke now hosts a show on TNN. But they were fictional characters. You are a real person. And like it or not, hero to more people than you know. Remember, Ms. Powell, if you continue to present yourself in such a disrespectful manner, it will come back to you. Please change your ways. If not for me, for the younger more impressionable kid, who's hero may one day call him an idiot.

All I wanted was to say hello,
Ty Robinson
tytard@aol.com

(This letter was faxed to Save Ferris management 7/9/98 attention: Monique)

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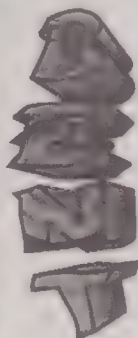
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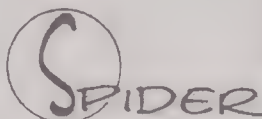
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Demonstration

What does the fourth of July mean to us? To be an honest abe, fourth of July signifies beer and hot dog sales, chinese made American flags, Tijuana fireworks, sweating kegs and the distant pops of neighborhood gunfire. It's about pledging your allegiance to the almighty porcelain bowl after too many alcohol-filled plastic cups, vodka drenched watermelon silces, and too many slip and slide falls.

It seems that as each year goes on in this crazy country of ours and as we get older, american independence means less and less to us.

Why?

Maybe its because we take our freedoms for granted. Glasses half empty, we refill them with more and more emptiness, waiting for the next patriot to puke. Lets go back into history. Try to think back to what happened oh so long ago

What happened?

Tell me, c'mon, we all took American History didn't we? Look at the money in your pocket. Who are these guys? Yeah, some crooks, some Indian slaughterers (Andrew Jackson) some slave owners, but still some very important people. People whose maybe vallant efforts we're wasting or taking for granted.

Turn on the television. I know you know how to do it Now turn it to the news Yeah, the bad news. Bad news here. Bad news there. What do you see? Depressing isn't it? Maybe. But maybe not. What I see, is that I'm glad to be where I am. I'm glad I was born in the United States. Glad to be an american. I may be broke, underfed and a little hateful, but at least I can acknowledge what's right to me, what's right and what's wrong. I'm wrting to you right now, aren't I? The pens hitting the paper, and nobody's looking over my shoulder telling me what words to put down, are they?

Chili dogs
Tarantino movies
Nudie pictures
Telling somebody to fuck off
Working and blowing the whole, measly wad in vegas
Music, baby
Music . . . All kinds

I can go into a book store and pick up whatever the hell I want to. (If it's a real bookstore and not a cheesy, corporate insult to anybody with half a brain.)

I can sing
Write
Curse

And insult anybody and anything on this piece of paper you're holding
Do the same things in China and see where it gets you

I can even get away with murder at times, O.J.

A million ugly and beautiful things on this map of ours. Isn't it great?
So much nothing. So much everything. How much of it do you utilize?
No matter what you say, people can make a difference in this country.

The wonderful munchkins at skratsh magazine gave you images of naked women and men frolicking on the beach, didn't they?
Criticism or not, it happened. Enjoy the freedom. I did.

I take pride in my country even though at times its slapped me around. You know why? Because I'm still here. I have always been able to say what I've wanted to a certain point You have too And I'm talking to all of you.

I understand that this world can be very brutal at times and maybe the stagnant, slow-moving masses of Orange County can kick you in the balls in the worst of ways. We live in a seven day week full of dahmers and teresas. But nobody ever guaranteed us a perfect life, did they? Nono. Hell no. No way no how holy Jesus roilly poly. But the saints and devils who helped found this sick democracy gave us a very important thing.

A chance, slim or not, a chance. Its not about who was here first

Who's right
Who's wrong

It's all about being here .

Yeehaw!

There are a lot of things I see outside my doorstep, at work, on the street, or on the T.V. That are wrong. A million things in this country that are horrible. It can be hard to digest at times, but remember the things that work. Even if there are a lot of assholes out there trying to spoil the hopeful pictures in your mind, no matter how much it can bring you down, remember that this funny social contract that we unwillingly accepted from our first dying breath is the best thing out there. Think about it as you buy your happy meal or fill up your gas tank. Apprecate it because there's a lot of people on this floating, blue marble of ours that would just kill to have what you have. There are people fighting for the right to vote Have you? I haven't, and I feel bad. I'm not too proud of the fact. Bad me. I'm just like you.

Government? Yes, they hide things from us, they've covered up the truth, yes, it's corrupt as hell. Our treasured democracy has its flaws. But compare it to anywhere else. Why do you think so many people try to get into this country illegally? There are complaints, but hey, if you were stuck out there, somewhere in a horrible place Wouldn't you want to walk americas fabled streets of gold? To pluck the rotting fruit from our trees?

But to flip it around a little. What about JFK? Martin luther king, RFK?
Do you think they died from the triggers of 'lone assassins' like our government proclaims? Bombings, riots, lsd experiments, masonic lodges, CIA, waco, taxes, Mc Donald's and vietnam, slavery, civil war and country music.

Maybe the only civilizations that deserve our attention and envy are those that have always lived untouched in the deepest and darkest of jungles, the thickest, most unpenetrable forests. Tribes newly discovered, only read about in national geographics. Maybe they've got it, maybe they're the prime examples of free living. Maybe America the beautiful wishes it can be as sexy as those primitive societies.

Maybe this can go on forever, this never-ending political argument. Maybe I should quit this trade and move on to something else, like my cat running away last night.

Maybe I'll further exercise my 222 year young freedoms and do

Whatever I feel

Like doing.

Happy remainder of July.
-Kevynn malone

Miscellaneous quotes

America

"Don't sell america short."
-anonymous

Freedom

"The only freedom which deserves the name is that of pursuing our own good in our own way, so long as we do not attempt to deprive others of theirs or impede their efforts to obtain it."
-John Stuart Mill

"Kill the President"

America

All Your Enemies
Come from within
But you lash out so
It is seen
like some frightened child
In an angry world
or the fall of Rome
Your demise comes
From your own hands
-Offspring

Patriotism

"The world is my country, all mankind are my brethren, and to do good is my religion."
-Thomas Paine - "the rights of man"

American manifesto

By kyle sampson

I see an american as somebody who fights to survive and puts all his time and energy into bettering his life. He realizes that the government is supposed to protect him, but knows that it falls short and ends up fucking him in the end. To me, an american is corrupt, conniving, deceitful, immoral and a damn good liar.

Our model american is our president of the united states, who is under investigation everyday for petty crimes, like harassment for pot smoking! However, he always seems to come up with some lame alibi and a "witness" who always sees the whole thing just the way the president declared it happened. If our leader is supposed to be the role model for us all, I would rather move out. Nevertheless, our fearless leader has been an example for many citizens, just look at all the outrageous court hearings and lawsuits that are occurring. So now they price justice; if someone is unjust to you, you can sue them for all the money that they have, even though all they did was look at you cross-eyed. Americans are too worried about money, that's all that's on their minds. No one takes the time to sit and enjoy a peaceful day; they have to be working triple overtime in the four by four office, staring at a computer screen which will eventually kill them from radiation. Or looking for a reason to get ten million dollars from suing a restaurant because the coffee was too hot, and it burnt their tongue.

I may have been born in this land, but I never asked to be a citizen. If I knew what I know now about the corrupt system, and how it feeds on the helpless... Then going to war to deter the negative attention from our proud leader, then I would never have pledged my allegiance to this flag. How can I live under someone I disagree with, especially one whose plan is to make life a piece of cake when his term is done. He doesn't care how we end up, just as long as he can kick back in a mansion for the rest of his life, without any worries. There's an american for you, any way you look at it, you can't disagree that america is full of nasty pigs who will do anything to get what they want, no matter who they have to trample on to get it.

We are all americans, and many of us create healthy environments for the people around us, but you can't ignore the fact that most americans care about one thing, themselves! Not you, not their neighbors, not even their own kids, themselves. No one cares anymore, and it's sad. Americans live on money, they work for it, and most importantly, they worship it. A 1997 survey said that 3% if offered 10 million dollars would give up their child. More than 45% said they would kill a person for 10 million dollars. That's sick. It turns my stomach to see that someone would give up his or her child, or take the life of another for mere cash. Cash that keeps them living the high life till they die. So don't worship the devil's candy, but, hey, that's any american for you, though - no conscience, no morals and one value. Money.

"The Tradition"

When I'm older I'll raise a family
I'll give them the substance that tempered me
They taught me the meaning Of being the best I can
They raised me to be A True American
-Anti Heroes

America

American liberty is a religion. It is a thing of the spirit. It is an aspiration on the part of the people for not only a free life but a better life.
-Wendell I. Wilkie

"The Biggest Killer in American History"

We'll join and unite and steady our sight
Then we'll put it right cuz it's time to fight
The biggest killer in American History and God shed his grace on thee
-Bad Religion

"Face The Flag"

What the lord giveth, the wr taketh away,
It's what the lord giveth, the war taketh away,
It's what I believe Vs. what they say, you serve your country your servant death
Face the flag and kill
-Four One One

"(America's) Dirty Little Secret"

Oh man how the ignorance divides acting like animals with closed minds
It's all great in make believe
created equal is what they said discrimination is what some get
-Schlepprock



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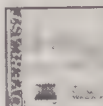


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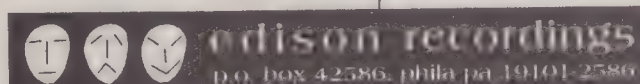
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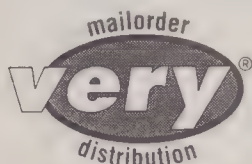
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But I'll take this argument a step further and say that pure loudness alone does not always make the most urgent-sounding voice. Getting up there and screaming doesn't make you a great singer. Great singers might have power and volume on their side. But another thing they have going for them is the ability to express intense emotions and convey vocally what is going on deep inside. Take a band like **Legal Weapon**- now that was my idea of what punk rock should sound like. As cool as the music was, it was the (female!) vocals that made it special, as they captured a dark, powerful, poignant, mind-blowing sense of desperation and inner torture that 99% of boy bands could never match. And how can I not talk about Penelope Houston, too? She's right up there with Johnny, Jello, and Stiv as the greatest punk singer to ever live. **The Avengers** had a hard edge, but their music was wrapped up in dark, rhapsodic nuances that came from Penelope's soul. She didn't have to scream louder than anyone else. Instead, she knew how to belt out the lyrics with just the right amount of feeling so her voice would get under your skin and take you places that few other singers could ever take you to. Just because a voice is beautiful does not mean that it can't be just as vehement as a grating, screeching voice. The Avengers followed the loud, fast ethos of punk, but did so with a twist. They created a sound that was all their own, and they could never have done that if they had subscribed to the "louder is better" theory. The same could be said of **X-Ray Spex**. The sounds that came out of Poly Styrene's mouth may have been mellifluous, but listen to the confidence and spirit they exude!

Another point that needs to be made is that variations within a gender may often be bigger than the variations *between* a gender. So there are lots of "boy bands" with wimpy singers (last time I used J Church as my example, although most emo bands would suffice as well). And there ARE female vocalists out there who can scream just as loud as any boy. Go out and buy the **Loudmouths** LP on New Red Archives- that band is 100% ferocious old style punk rock. The No-Talents from France are also in that same vein, rocking your world with raw power and no subtleties.

Moving beyond the debates about female vocals, we still need to explore the larger issues that prevent girls from going out and starting bands. What the fuck is going on in our scene? Hasn't 20 years of punk rock done anything to change the way we view gender roles? I'm fucking sick of society's notion that girls should be spectators and boys should be spectacles! Could it be that as much as we try to reject the values that we were fed growing up, some of them are still lurking around in our minds? Those values need to be destroyed! And one way to destroy those values is to promote menstruation! It's time for American culture to stop sweeping menstruation under the carpet and pretending it doesn't exist! It does exist, and it's important! I've got lots of items on my agenda- destroying Leonardo DiCaprio's reign over American culture, promoting '77-style punk rock and skinny tie power pop, fighting the evils of Pepsi Cola, reviving circle dancing at shows...I could go on and on. But I've got time for more crusades, so let's add this one to the list! Let's simultaneously increase both the exposure of menstruation to America and the number of girls in underground punk bands. If any of you know of a feminine hygiene product that I should hype or endorse, let me know! I'm all about hype! This zine remains ad-free, but I'm more than willing to praise a truly effective tampon or maxi-pad on these pages if need be. Let's spread the word about the things that matter. There are so many zines out there that are nothing but uncritical hype sheets for the Epitaph/Fat Wreck/Nitro superpowers, and I piss on such shoddy journalism. But hey, I'm not against hype in general. And I'll do it for free! I won't take a single cent from the producers of pads and tampons for my services! I'll do it in the name of what's right! If your boyfriend says that he doesn't want to hear about your period, tell him to fuck off! Then let him hear every excruciating detail until his nausea reaches the state where he has to go running for the bathroom! You know what the problem is with American culture? People are too afraid to speak honestly about things that matter. Most guys want to talk about sex all the time, but they get real shy when it's time to discuss STD's and unwanted pregnancy! Does menstruation "gross you out"? Are you offended by the open discussion of a significant natural human event? If so, I'm glad!

We shouldn't have taboos in punk rock! Speak your mind! Anything goes! That means that people can do whatever the fuck they want to do! It doesn't matter what they are "supposed" to do. All that matters is what they *want* to do! If they want to start bands, they can go out and start bands, regardless of their gender or talent level. I know someone who heard **The Slits** and said, "they were awful!" Maybe they were "awful", but they didn't care! They went out and played punk rock because they WANTED TO. And their awfulness inspired much goodness! If my band ever gets compared to The Slits, that will be a fucking compliment! For every band like The Slits, there were hundreds of far-more-terrible boy bands. And terrible bands are very important to punk rock's existence! (And when I say "terrible", I mean bands who can't play a note. I'm not talking about those slick, rock-star fucks who are so generic that they are genuinely terrible and should be forcefully removed from the planet!), because it is **terrible bands that form because they WANT to play punk rock that later develop into GREAT bands**. Anybody who starts a band should listen to "Wait And See" by Stiff Little Fingers every fucking day. That song says it all: "You're not good enough/You're not good enough....WE'LL SHOW THEM!!!!".

Everyone wants to be a rock star now, and that drains all the spirit from punk rock. It takes a strong stomach to love punk rock, and I don't see enough guts in the scene today. The people who are too weak to stomach bands who can't play are often the same fucks who can't stand tampon commercials! But I'd much rather go see a band with spirit that couldn't play a note than go see some bunch of pricks who want to be NOFX. Talent does not matter! What DOES matter is taste, passion, spirit, and ideals. Punk rock is at its most vital when a band has shitty equipment, little experience, and has to rely solely on the passions that burn in the hearts of the members. It doesn't matter who you are- you can do it! Forget about talent, and go out and find cool people to play with. There are probably people out there of both genders who won't start bands because they think they can't play. Who cares if they can play? Members of the next generation's **Bags** or **Slits** could be out there right now, just waiting for the inspiration to start a band. Well I'm giving you that inspiration right now! Go for it!

It's pretty pathetic that girls in punk rock are still treated like novelties. We live in a society that considers men the standard (and thus trivializes the importance of menstruation! You fuckers!), but **punk rock should be above such androcentric bullshit**. Punk rock is a hammer, and the world is a glass window that tries to close us in. We can either break the glass or stand there and do nothing. That hammer is in our hands.

Josh Rutledge, 4027 Old Orchard Rd., York, PA 17402

SNAP-HER

BY JASON COLE
PHOTOS BY JASON COLE



A COLD WINTER NIGHT IN THE CITY. I FIND MYSELF STANDING OUTSIDE THE IRISH ROVER, HAVING A SMOKE AND WONDERING WHAT I'VE GOTTEN MYSELF INTO THIS TIME. YOU SEE, I'M WAITING FOR THE MEMBERS OF THE INFAMOUS PUNK ROCK BAND, SNAP-HER, TO ARRIVE. HEADED BY THE NOTORIOUS PUNK ROCK DIVA, AND BELATRAMO, THIS IS A BAND WHOSE REPUTATION PRECEDES IT BUT WHAT DO YOU EXPECT WHEN YOU HAVE AN ALL-GIRL BAND

FRONTED BY AN HONEST TO GOD S & M QUEEN/DOMINATRIX WHO ISN'T AFRAID TO TELL THE BIG BOYS UP FRONT TO GO FUCK THEMSELVES. IN A SCENE THAT

ONCE PRIDED ITSELF ON OPEN-MINDEDNESS, A BAND LIKE THIS STILL GETS SHIT FROM HILLBILLIES IN THE CROWD. AND THEY HATE ORANGE COUNTY.

WHY SNAP-HER? WHY NOW? WHAT'S THE POINT OF BEING IN A PUNK ROCK BAND THESE DAYS?

ANDI: IT'S ALWAYS BEEN A NATURAL THING FOR ME. I STARTED THIS BAND IN 1993, AND I'D BEEN PUNK FOR QUITE AWHILE BEFORE THAT.

CAN YOU HONESTLY SAY THAT PUNK IS A VALID, UNIFIED MOVEMENT IN THE 90'S, OR IS IT JUST A WASHED-UP, OVERUSED FASHION?

ANDI: MOST OF THE CROWDS ARE JUST IN IT FOR THE FASHION.

ELIZABETH: I THINK THERE ARE TWO PUNK ROCKS RIGHT NOW. THE ONE THAT'S ON THE RADIO AND THE BANDS THAT ADVERTISE ON MTV AND ALL THAT SHIT, AND THEN THE ONE THAT'S REAL. THE ONE THAT'S REALLY GOING LIKE 'FUCK SOCIETY'.

ANDI: UNFORTUNATELY, THERE ARE MORE PEOPLE THAT ARE MTV-ORIENTED PUNKS, WHO THINK THEY'RE PUNKS, AND THEY HAVE NO IDEA. I MEAN, YOU TRY TO EXPLAIN TO THEM THAT THERE'S A WHOLE SUBCULTURE OF UNDERGROUND MUSIC, AND THEY JUST DON'T GET IT. THE THING THAT I HATE THE MOST, I TOTALLY, AND EVERYBODY IN THE BAND AGREES WITH ME ON THIS ONE, I TOTALLY DESPISE RICH KIDS WHO TRY TO BE SQUATTERS AND DIRTY AND PREACH ABOUT THIS, THAT AND THE OTHER, ABOUT 'IT'S NOT PUNK TO GO TO WORK OR DRIVE A CAR. YOU SHOULD STAND OUT IN FRONT OF THE LIQUOR STORE AND PANHANDLE FOR CHANGE FOR FORTY OUNCES'.

BUT DO YOU THINK IT'S A GOOD IDEA TO HAVE, FOR EXAMPLE, THE MTV PUNK LIKE GREEN DAY OR SOMETHING LIKE THAT, BECAUSE IT LEADS PEOPLE FORWARD TO THE MORE UNDERGROUND MUSIC?

ANDI: YEAH, IT'S TRUE. THERE ARE PROS AND CONS.

ELIZABETH: I THINK IT MEANS THAT THE MUSIC IS DEFINITELY EVOLVING. DRUMS: IT'S A DOORWAY.

ANDI: YEAH, IT JUST MIGHT OPEN UP THE DOOR FOR US TO GET BETTER SHOWS AND BETTER OPPORTUNITIES.

I WANTED TO ASK YOU HOW YOU GOT THE TITLE "QUEEN BITCH OF ROCK AND ROLL". IS THERE SOME SORT OF INITIATION YOU HAVE TO GO THROUGH BEFORE YOU GET THAT TITLE?

ANDI: YEAH, YOU HAVE TO BE A BITCH FOR A LONG, LONG TIME.

YEAH, BUT TALKING TO YOU, YOU DON'T SEEM LIKE THAT.

LORRAINE: NO, YOU HAVE TO WAIT.

ANDI: MY FRIEND PAUL GAVE ME THAT NICKNAME, CAUSE A LOTTA PEOPLE LOVE TO HATE ME, SO HE SAID I SHOULD CAPITALIZE ON THAT.

AND THAT'S THE NAME OF YOUR NEW ALBUM.

ANDI: WELL, FOR EXAMPLE, SINCE I'VE HAD PERSONNEL CHANGES AND SOME PEOPLE HAVE BEEN KICKED OUT AND SOME PEOPLE HAVE QUIT AND THE ONES THAT HAVE BEEN KICKED OUT REPLACED RIGHT AWAY AND TOURS HAPPENED AFTER THAT... THEY END UP BEING VERY BITTER. AND SOMETIMES THEY WRITE LETTERS TO FLIPSIDE SLAGGING ME, AND THEY GET PRINTED. THEY TALK ABOUT WHAT A BITCH I AM OR WHAT A HIPPIE I AM OR WHATEVER.

LORRAINE: SHE'S A PUSSY.

HOW DID YOU GET SIGNED WITH NEW RED ARCHIVES? HOW DID YOU HOOK UP WITH NICKY GARRETT (U.K. SUBS GUITARIST AND PUNK ROCK RECORD MOGUL)?

ANDI: TO MAKE IT SHORT, WE HAD ALREADY PAID FOR AND RECORDED OUR FIRST FULL-LENGTH, 'IT SMELLS, IT STINGS, IT BURNS'. WE RECORDED THE SONGS, SIXTEEN SONGS, AND WE NEEDED A LABEL THAT WOULD PUT IT OUT, AND THAT'S USUALLY A PRETTY GOOD WAY TO GET ON LABELS, TO RECORD IT AND PAY FOR IT YOURSELF, AND THEN THEY CAN PUT IT OUT. I SENT HIM A PACKAGE IN THE MAIL AND A LOT OF PRESS. AND THIS WAS AROUND THE TIME THAT SNAP-HER WAS GETTING A LOT OF PRESS. AND TWO DAYS LATER, NICKY GARRETT CALLED UP AND SAID 'WE WANNA RELEASE IT!' SO HE SENT ME THE CONTRACTS RIGHT AWAY, AND WE RELEASED IT OUT RIGHT AWAY, BUT HE SAID, 'I WANT TO BE ABLE TO PRODUCE THE

"YEAH, I WROTE A SONG ABOUT IT CALLED 'GOLDEN COCKTAIL'. AND YOU KNOW YOU DON'T ALWAYS HAVE TO PEE IN A TOILET. THERE ARE MANY PLACES..."

SECOND FULL-LENGTH'. AND I SAID, 'THAT'S A GOOD DEAL'.

THE MUSIC ON THE NEW ALBUM SPEAKS FOR ITSELF, BUT I WAS WONDERING IF YOU COULD TELL ME JUST WHAT IT IS YOU ARE TRYING TO GET ACROSS TO AN OTHERWISE UN-SNAP-HER-ED AUDIENCE.

LORRAINE: LIVE, LIVE, LIVE!

ANDI: THAT URINATION IS BAD. PEEING IS A LOT OF FUN.

LORRAINE: AS ILLUSTRATED IN THE SONG, 'GOLDEN COCKTAIL'.

ANDI: YEAH, I WROTE A SONG ABOUT IT CALLED 'GOLDEN COCKTAIL', AND YOU KNOW YOU DON'T ALWAYS HAVE TO PEE IN A TOILET. THERE ARE MANY PLACES...

FOR EXAMPLE?

LORRAINE: FOR EXAMPLE, ANDI.

ELIZABETH: YEAH, NAME FIVE PLACES YOU'VE PEEED.

ANDI: WELL, LIKE PEOPLE'S MOUTHS AND STUFF. YOU CAN PEE IN A NICE COCKTAIL GLASS OR A MARTINI GLASS OR SOMETHING. MAKE A NICE COCKTAIL OUT OF IT.

IS IT HARD TO FIND A PERSON THAT WILL LET YOU PEE IN THEIR MOUTH?

ANDI: NO, NOT REALLY. IT GETS ME AROUND.

REALLY?

LORRAINE: THEY ADVERTISE.

ELIZABETH: THEY JUST GOTTA DRINK A LOT.

IS IT SAFE?

ANDI: YEAH, THEY NEVER TRY ANYTHING FUNNY LIKE TRY TO BITE YOU OR ANYTHING.

ELIZABETH: BUT IS IT SAFE TO DRINK PISS?

ANDI: YEAH, I'M NOT INFECTED OR ANYTHING.

IT DOESN'T MAKE YOU ILL OR ANYTHING?

ANDI: NO, IT'S TOTALLY SAFE.

I DON'T KNOW, I SAW A G.G. ALLEN MOVIE WHERE HE DRANK PISS AND ENDED UP PUKING ALL OVER THE PLACE.

ANDI: YEAH, BUT THAT'S PROBABLY BECAUSE HE WAS EATING A LOT OF FECAL MATTER BEFOREHAND.

YEAH, YOU COULD BE RIGHT.

LORRAINE: THAT IS SOMETHING THAT WE NEVER DO, AND WE DON'T ENDORSE THAT.

I READ SOMEWHERE THAT YOU WORKED AS A DOMINATRIX AT THE L.A. DUNGEON?

ANDI: YEAH, WELL THAT WASN'T WHAT IT WAS CALLED, THAT WASN'T THE NAME OF IT. MAYBE YOU MISREAD IT, BUT YEAH, I DID WORK AS A DOMINATRIX, AND I DO STILL OCCASIONALLY DO PRIVATE SESSIONS WHERE I RENT PRIVATE SPACE FROM A DUNGEON SO, UM, IT'S BETTER ACTUALLY FREE-LANCING. I GET TO CONTROL MY HOURS.

SO IS IT A FUN THING TO DO?

ANDI: OH, DEFINITELY. YOU GET TO DO ALL KINDS OF FUN LITTLE THINGS. LORRAINE: CAUSE SHE'S THE QUEEN BITCH OF ROCK N' ROLL.

IS IT ALL ABOUT BEING THE BOSS? BEING IN CONTROL?

ANDI: NO.

LORRAINE: WHAT IS IT ABOUT?

ANDI: IT'S ABOUT A LOT OF GIVE AND TAKE ALSO, YOU KNOW WHAT I MEAN? YOU HAVE TO EXPLORE PEOPLE'S LEVELS OF ...

LORRAINE: PERVERSION?

ANDI: THEIR LEVELS OF PAIN OR WHATEVER. SOME PEOPLE CAN ONLY HANDLE A CERTAIN AMOUNT OF PAIN. AND THEN THEY WANT TO DELVE INTO A HIGHER DEGREE OF IT.

THE BAND IS GOING TO BE FEATURED IN A NEW MOVIE, RIGHT? THE NEW "DECLINE OF WESTERN

CIVILIZATION" ISN'T IT?

ANDI: NO, NO, NO. IT'S CALLED "RAGE"

AND IT'S A PUNK ROCK DOCUMENTARY SIMILAR TO THE STYLE OF "THE DECLINE ...". BUT IT'S NOT "THE DECLINE ..."; IT'S SOMETHING DIFFERENT. THIS GUY NAMED MICHAEL BISHOP IS DOING IT. HE'S SCORED A BUNCH OF FILMS, AND HE'S AN OLD PUNK ROCK FAN. HE'S BEEN A PUNK FAN FOR OVER 20 YEARS. ORIGINALLY, HE WAS GOING TO SHOOT US LIVE, BUT NOW HE IS GOING TO COME DOWN AND SHOOT US AT REHEARSAL BECAUSE IT'S MORE PERSONABLE THAT WAY, Y'KNOW? BUT IT'S GONNA BE REAL COOL. HE'S GOT A LOT OF FOOTAGE OF THE GERMS AND THE SCREAMERS AND T.S.O.L.

THAT'S GONNA BE IN THE MOVIE?

ANDI: YEAH, HE'S GOT FOOTAGE FROM THE LATE 70'S.

ELIZABETH: YEAH, LIKE THE WEIRDOS.

ANDI: YEAH, HE'S GOT A LOT OF OLD FOOTAGE FROM THE LATE 70'S, AND HE'S ALSO GOT FOOTAGE OF '87 AND '88 STUFF, TOO, LIKE THE U.S. BOMBS, AND HE ALSO INTERVIEWED JACK CRISIM OF JOY KILLER, WHO USED TO BE IN T.S.O.L. SO HE HAS A LOT OF STUFF FROM PUNK BANDS FROM THE LATE 70'S, AND HE HAS A LOT OF STUFF IN THERE FROM '87 AND '88, TOO.

SO WHEN IS THIS SCHEDULED TO COME OUT?

ANDI: IT'LL BE OUT SOMETIME IN THE SUMMER, AND IT'S CALLED "RAGE '78-88."

WHERE HAS THE BAND TOURED OVERSEAS?

ANDI: GERMANY, SWEDEN, HUNGARY, POLAND, AUSTRIA.

NAME SOME OF THE BANDS YOU'VE PLAYED WITH.

ANDI: SNAP-HER'S PLAYED WITH SOME PRETTY WELL KNOWN PUNK BANDS. FOR EXAMPLE, THE BUSINESS, C.B.H., THE EXPLOITED, PETER AND THE TEST TUBE BABIES, STUFF LIKE THAT.

YOU SAID YOU'RE FRIENDS WITH THE BUSINESS. YOU PLAYED WITH THEM IN LONDON, RIGHT?

ANDI: YEAH, AT THE FUCK REDDING FESTIVAL IN '86.

SO, DID YOU TOUR ENGLAND WITH THEM?

ANDI: NO, ACTUALLY THEY CAN'T TOUR ENGLAND. FIGHTS BREAK OUT. THEY CAN'T GET SHOWS IN ENGLAND. IT WAS A TOTAL MIRACLE THAT THEY PLAYED THE FUCK REDDING FESTIVAL. THEY HAD TO BRUF UP THE SECURITY, AND SOME GUY WAS TRYING TO STAB MICKEY WHILE THEY WERE ONSTAGE. BECAUSE THE HARDCORE NAZIS HATE THE BUSINESS, BECAUSE THEY USED TO BE TO THE HARD RIGHT, AND THEN THEY WENT HARD LEFT. AND NOW THEY'RE RIGHT DOWN THE MIDDLE.

YOU USED TO PLAY WITH NINA HAGEN. WHAT HAPPENED TO THAT?

ANDI: WE PLAYED WITH HER FOR FOUR MONTHS. WE DID FIVE SHOWS IN L.A. AND TWO SHOWS IN NEW YORK CITY, AND ONE SNAP-HER SHOW WE PICKED UP WHILE WE WERE IN NEW YORK CITY, WHICH WAS KIND OF WEIRD, BECAUSE WE HAD A SECOND GUITAR PLAYER THAT KIND OF STUCK

"WELL, SOME CROWDS IN SAN DIEGO COUNTY AND ORANGE COUNTY CAN'T HANDLE GIRLS WHO ARE TALENTED AND NOT UGLY. SO SOMETIMES WE'VE BEEN HARASSED ONSTAGE"

OUT LIKE A SORE THUMB. ... NINA HAGEN REALLY HELPED US OUT. SHE WOULD REALLY PLUG US A LOT. SHE PLUGGED US IN A COUPLE OF MAGAZINES; SHE PLUGGED US ONSTAGE. SHE WOULD STEP AWAY FROM THE LEAD VOCAL MIKE TO LET US DO SNAP-HER SONGS, USUALLY TWO OR THREE SNAP-HER SONGS IN THE MIDDLE OF HER SET. AND SOMETIMES SHE WOULD DO BACKING VOCALS, TOO. BUT IT DIDN'T LAST LONG. ONE REASON WAS HER RECORD LABEL, WHICH WAS RCA GERMANY, DIDN'T WANT HER TO HAVE US AS A BACK-UP BAND BECAUSE THEY ALREADY HAD PICKED OUT SOME STUDIO MUSICIANS FOR HER, AND ALSO THERE WAS A LOT OF TENSION IN THE BAND, BECAUSE THE OTHER GIRLS IN THE BAND, NOT ME, WERE ALWAYS COMPLAINING, "WE'RE SICK AND TIRED OF PEOPLE SAYING 'OH, THERE'S NINA HAGEN'S BAND! THERE'S NINA HAGEN'S DRUMMER, THERE'S NINA HAGEN'S BASS PLAYER. WHY DON'T THEY KNOW OUR NAMES?' THEY WERE THE SAME GIRLS THAT WERE ALWAYS COMPLAINING ABOUT WHO GOT THE LOUDER MIKE ON STAGE. THEY WOULD FIGHT AMONGST THEMSELVES OVER THE MIKES.

DO YOU EVER HAVE HECKLERS AT YOUR SHOWS?

ANDI: WELL, SOME CROWDS IN SAN DIEGO COUNTY AND ORANGE COUNTY CAN'T HANDLE GIRLS WHO ARE TALENTED AND NOT UGLY, SO SOMETIMES WE'VE BEEN HARASSED ONSTAGE. LIKE WHEN WE PLAY NEXT MONTH WITH THE BUSINESS, WE'RE NOT WEARING SKIRTS ON STAGE.

REALLY?

ANDI: OH, HELL NO. WE'LL HAVE SHIT THROWN AT US. WE'VE HAD PEOPLE TRY TO BEAT US UP AND CALL US LESBIAN DYKES AND TELL US TO GO BACK TO HOLLYWOOD. IT'S KIND OF WEIRD SOME TIMES. THERE'S A LOT OF TESTOSTERONE PEOPLE OUT THERE THAT HAVE A HARD TIME ACCEPTING GIRLS IN BANDS. BUT THEY WON'T ADMIT IT, THOUGH. THAT'S THE THING, THEY WON'T ADMIT IT. IT'S ALMOST SURREAL. YOU WOULDN'T EVEN THINK THAT THAT WOULD BE AN ISSUE IN THE 90'S, BUT IT IS.

THE LUNACHICKS HAVE THE SAME PROBLEM. THEY TOLD ME THAT ONE TIME SOME GUY THREW A FULL BEER BOTTLE AT THE SINGER, AND IT HIT HER SMACK IN THE HEAD.

ANDI: THAT HAPPENED TO MY EX-BASS PLAYER. SOME GUY THREW A FULL BEER BOTTLE AT US. SHE HAD A HOLE IN HER CHEEK, AND I HAD TO TAKE HER TO THE HOSPITAL. IT'S LIKE THE OTHER DAY, I HAD MY CAR IN THE SHOP, AND I ASKED THE MECHANIC A QUESTION, AND HE WENT OFF ON ME JUST BECAUSE I'M A WOMAN, JUST BECAUSE I'M NOT SUPPOSED TO KNOW ABOUT THOSE KINDS OF THINGS. IF I WAS A MAN, HE WOULD HAVE DEALT WITH ME IN A NORMAL MANNER, BUT HE STARTED YELLING AT ME! LORRAINE: EXACTLY! THEY GET PISSED OFF WHEN YOU KNOW TOO MUCH. ANDI: AND WE'RE NOT COMPLAINING BECAUSE WE ARE RIOT GIRL TYPES, THAT'S FOR SURE.

LORRAINE: MAH, FUCK RIOT GIRLS.

ANDI: BUT THIS IS JUST REALITY, YOU KNOW WHAT I MEAN?

ELIZABETH: THOSE BITCHES ARE FUCKIN' MAN HATERS.

LORRAINE: NO, WE LOVE MEN. REALLY!

picks them out and tells me and I go, 'Oh, cool! Thanks Brian.' and I hang up and it all works out great. Yeah, I have to credit the psychic friends line and Brian Eno. Not Brian Eno now but from twenty years ago cause I have a link to him in the past.

Do your songs reflect life itself?

Demon Boy-Well, a particular song, "Holy Ghost", I actually wrote a good bit of those lyrics but Terri doesn't realize that she wrote them because it came from a phone conversation. She was screaming at me about a particular band member. So all I did was get a notepad out and writing her words down while she's throwing a fit over the phone and then I went and put it to music and those were all her words. I took some liberties, of course, but a lot of those lines were things I would hear when she's having a fit. Texas Terri-usually, he'll get the first verse written or whatever, and I'll go and write down my insanity and then he'll have a basic melody. I'll change some of the melodies, and then we'll get together and he'll adjust some of his guitar. She has a good instinct and we all go by our gut.

How many lineup changes has the band gone through?

Demon Boy-Quite a few.

Texas Terri-but you know the beauty of that is being able to experience playing with all these different players. I mainly work off the drummer when I'm on stage and have had to readjust to different drummers' styles. It was really hard for me at first, but after you've been through 5 or 6 of them, you get used to it. It helped me grow a lot and the same goes for bass players.

Demon Boy-you pick up things you liked about the others and you carry it over to the next phase of the band, you keep things you like and get rid of things you don't like.

Texas Terri-so it's a cool evolution.

Demon Boy-and it slowly sculpts itself. We've had a good solid lineup two years, with the exception of our drummer recently

quitting during the mixes and we're acquiring a new drummer.



So, how many drummers have you gone through?

Texas Terri-I don't know, we stopped counting.

Demon Boy-you have to understand that most drummers in this town are extremely mercenary and they like to get pampered and paid and we're not like that. Every cent that the band makes goes into the band fund. We're not rich. And certain people have only so much endurance to deal with our pace. You're talking about people who have day jobs and they burn out. We do it because we love it. We've had people in our band who have bummed our trip out and quit at the most crucial moment and we're like 'Fuck you, we got a gig booked and we're going to do it anyway!'

Texas Terri-we won't cancel shows. We're crazy!

Demon Boy-I've actually walked on stage once at Al's Bar, had not met the drummer yet and barely knew the bass player, shook hands, and plugged in and played the set.

Have you guys ever been booted because of Terri's exhibitionism?

Demon Boy-that's why I don't take my clothes off. Texas Terri-generally, the management comes up to me after shows and tells me to bring pasties next time and if you don't then we're not going to book you here again. And they've never grabbed or yelled or tried to kick me out. They're really polite and say, 'Could you put your shirt on now?' It's pretty amazing what I get away with.

Do you attract kooky fans because of your exhibitionism?

Texas Terri-being an exhibitionist, it's more spontaneity and the male fans totally treat me with respect because they know it's a show. I've never had anybody stalk me or follow me home, I've never felt threatened.

Demon Boy-I get all the threats.

What do you think of the scene in LA now?

Texas Terri-what scene? We play so much that I hardly have time to see

it.

Demon Boy-I see a lot of it. I think there's a lot of rock n' roll bands coming up. This is a scene that's got a lot of good things going on. I really like to see guitar, drum and bass bands because the press was pushing this electronica shit around. Not that electronica is shit because I like electronic music if it's done good. I like the idea that anyone without money can put together something that doesn't cost that

much money and people can express themselves. Right now, I'm seeing a surge towards more straight ahead rock n' roll. When we were in Austin, the best bands we're the rock n' roll bands.

Texas Terri-which is funny because they're the ones who have survived and had a scene through the years. The trashy rock bands are always going to be there.

Do you liken them to being the roaches of musical society?

Texas Terri-yeah, definitely.

Demon Boy-yes. I have a lot of respect for Leaving Trains and Falling James, I have a lot of respect for Johnny Witmer of the Stitches. His band moves me when I see them. Who else?

Texas Terri-the Hangmen!!

Demon Boy-they've been around forever. Jimmy is probably one of the hottest guitar players. I've seen him with countless bands and he gives me the chills. And Brian's a great songwriter and Laura used to play with us. She was in Babybird.

Texas Terri-I loved having her on stage.

Do you believe that adversity builds stamina for the band?

Demon Boy-you haven't seen my liver.

Texas Terri-it just moves to different stress levels, then you adjust, and then it moves onto another level. I have so many stress levels stacked up. When I found out that we were playing SXSW, I was all, 'whoooooo!' Then when I got the news about the location, see if I hadn't been from Austin, I wouldn't have known any better and so here we are again. I got friends in Portland and we're gonna go play NW and, as soon as I know what club we're playing at, I'm calling my friends to see if we got booked again. I wanna be prepared. If we're going to be at a club that's off the conference route, we're still gonna leave our mark. That's just the type of hard working band we are.

Do you have any parting advice for kids who want to start bands?

Demon Boy-the reality of the situation is that it's a lot of fun but it's a lot of hard work. You gotta love it or you better not get into it for any other reason other than you love the music because if I was in it for the money, I would have quit fifteen years ago.

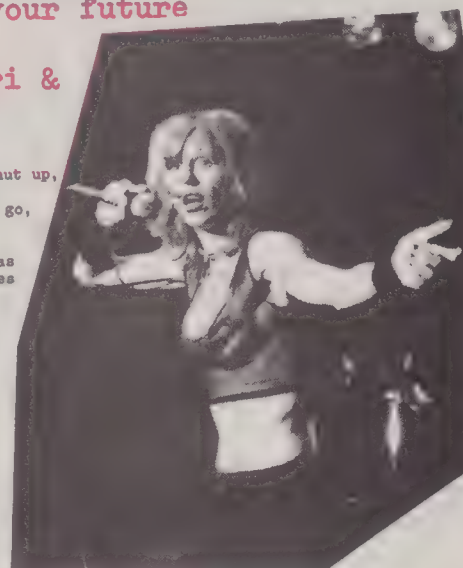
Texas Terri-you got your thirty or forty minutes onstage and it's yours and you get to pour your heart and soul out, there's just no better high than that. I don't even want to tell you all the things about starting, a band because I don't want to ruin it for you. We'll let you just find out for yourself. If you have any questions just write us. I love fan-mail and we do answer all fanmail.

What are your future plans for Texas Terri & the Stiff Ones?

Texas Terri-Never shut up, always want more!! Demon Boy-There you go, that's it.

You may contact Texas Terri & the Stiffones

at 213-467-5801.



TEXAS TERRI & THE STIFF ONES

by Todd Groepper photos by Todd Groepper

Mentioning Texas Terri and the Stiffones and uttering the word 'sleazy' in the same breath is commonplace in Hollywood. The four piece has an awesome live show which has garnered them the praise of the underground and press alike, not to mention Terri's inhibitions with clothes. To see them and then say 'fuck', 'sleaze', 'trash' in the same sentence is to pay homage to the band and their rendition of the basic ingredients to rock n' roll. Their debut release on Burning Tree records, Eat Shit!, reads like a story book gone horribly wrong with Texas Terri and Demon Boy as the story narrators. Pay attention, childrens.

Demon Boy-anything that comes from my mouth is influenced by her. I was very innocent and susceptible to unsavory influence when I met Terri. It's her fault I'm this way.

What instruments do you play?

Demon Boy-guitar.

Texas Terri-drill sergeant, lead singer.

Who started the band?

Texas Terri-I had a band called Babybird and everyone in the band was too busy because they were in all these experienced bands that got paid so they got too busy with their paying gigs. I went to Texas for a couple of weeks and when I came back, I had some shows set up with Spunk and Zeke and I didn't want to cancel these shows so I told myself that I would give it two days and went out that night to the Gas Light. Now it's called the Opium Den.

Demon Boy-that's when it was kinda seedier.

Texas Terri-yeah, a lot of unsavory types. So I saw this unsavory type across the room and I actually thought it was Bruce Duff from Triple XXX Records. What's funny about Demon Boy and I is that we have really bad eyesight so I'm looking across the room thinking it's Bruce Duff and I walk up to him and said, 'Hey, how's it going?' and then went, 'Oh, I thought you were somebody else. Never mind!'

Demon Boy-and I was really horny that night and thought she was trying to hit on me.

Texas Terri-see his eye sight is bad!

Demon Boy-I was just looking for a date.

Texas Terri-and I was looking for a guitar player. So I gave him a tape.

Demon Boy-she really wanted my dick.

Texas Terri-well I showed him my tits. How else do you think I can get anyone in Hollywood to listen to my tapes? Much less play in a band. Demon Boy-I was there with Paul Mars Black. This guy had a singing career as a rock 'n roll singer but a drumming career with all the sleazy punk bands in the 80's. Texas Terri-he's a great fucking drummer!! Then we had the sleaziest bass player in the world, Dickie Ray. That was the first incarnation and that's how we all got together.

Who influences you guys?

Demon Boy-I was into the nastier stuff, what they call gothic music now. Alien Sex Fiend, the Cramps, a lot of early Bauhaus, early Nick Cave, and Birthday Party. And that was punk rock, it was on the edge but they made it sicker before it got polished and whatever fuck they do with it these days. Kids don't even know what the fuck is good these days. I guess all they do is listen to the shit from the 80's. At the same time, I love Johnny Thunders and Ron Ashton and James Williamson and I was born and raised in New Orleans and brought up on more garage

band stuff and I'm even blues influenced. I also loved the Dicks, Gary Floyd and Terri and I have that in common. Texas Terri-it's the same influences I had living in Texas. I grew up in Texas, the punk rock haven and all that blues, and the good drugs and the good alcohol and all the partying. I never went to New Orleans, though, because I was afraid of my drinking and scared that I knew that I probably wouldn't live.

Style?

Demon Boy-I kinda got bored with three chord rock at one point and got into experimental music after a while. Then you go through a progression and you figure out your songwriting style and what really moves you. I love straight ahead rock and roll yet I wanted to do more. I love Chuck Berry's lead styles or maybe Ron Ashton's too, but I wanted to do a little bit more with it. Take it somewhere else so I have a blending of style, guitarwise.

Texas Terri-yeah because I wouldn't be satisfied with that. Everything has been done before. I am thrilled that they think we have the Iggy and the Stooges ENERGY on stage, I mean no one can compliment you more than that but I get bored pretty easy. A songs gotta have really good hooks and an interesting vibe. I mean I would listen to Johnny Thunders or Dead Boys if I wanted that.

Do you find yourself stereotyped into a certain category?

Demon Boy-it pisses me off that people call us a three-chord rock band and we're not.

Texas Terri-People don't know shit!! We are total trash rock with ultimate excitement!!

Demon Boy-we got a lot of orchestration.

Texas Terri-and dynamics.

Demon Boy-yeah, and a lot of chord modulations but simple, primal and brutal. I don't like getting thrown in with Iggy Pop all the time. I

admire Iggy and I am actually flattered because I'm a great admirer of Iggy's and we do have those influences, but I hear a lot of different things going on in our songs.

Texas Terri-I think everyone mainly talks about the energy

that we capture because I'd rather be categorized as being influenced

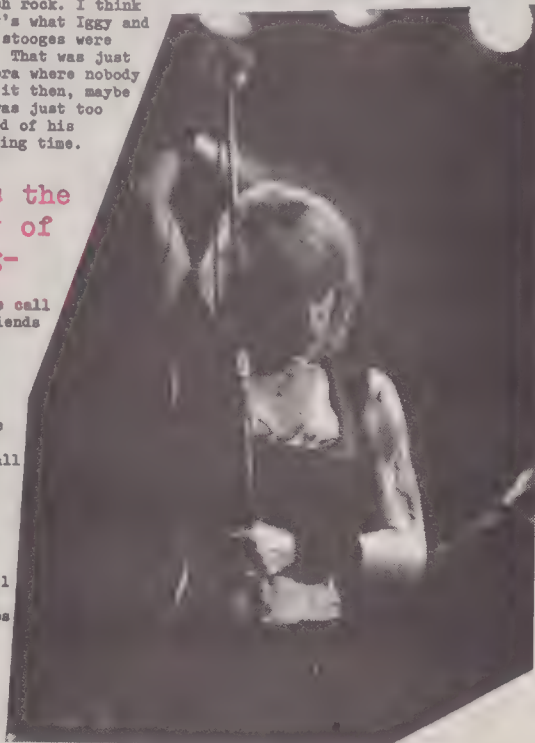
by the stooges than being put into those categories like punk rock.

Now what the fuck is punk rock?!! I would just consider us trash rock. I think that's what Iggy and the stooges were too. That was just an era where nobody got it then, maybe he was just too ahead of his fucking time.

Who does the majority of the song-writing?

Texas Terri-we call the psychic friends network. I got three way calling so it makes it real easy. I put it all on my phone bill and you know, keeping all these receipts so it can be a tax write-off when we start making some bucks.

Demon Boy-I call up Brian Eno a lot and he keeps ledger cards with instructions on which chords I should go to and he randomly





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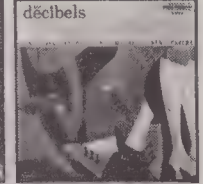
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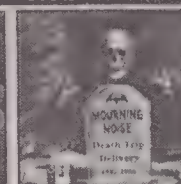
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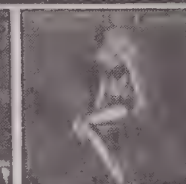
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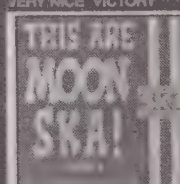
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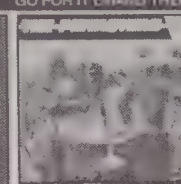
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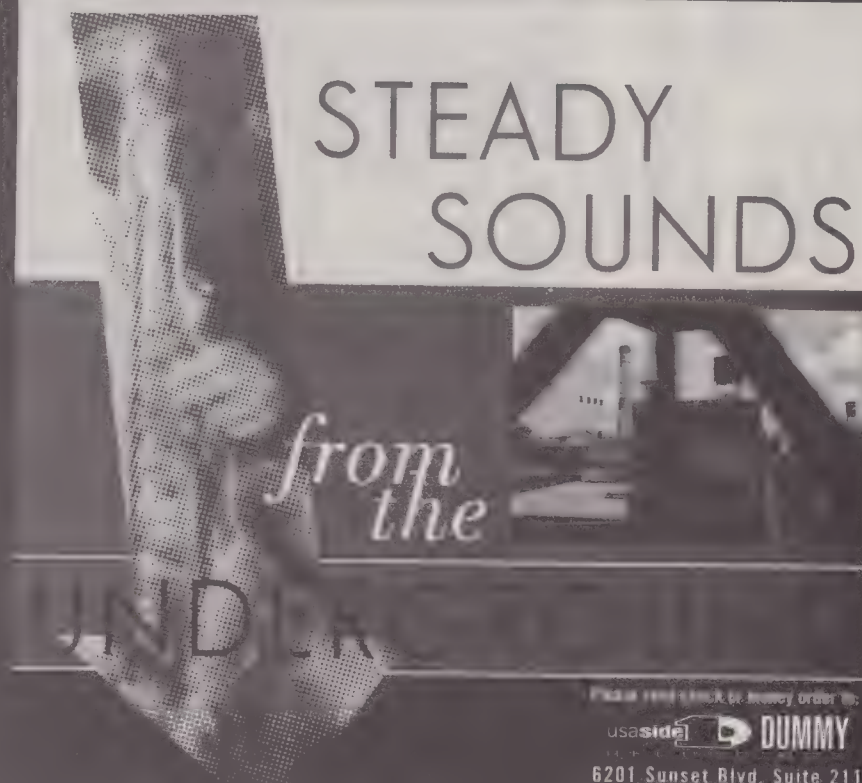
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A Day in the Life of... An Interview with Litmus Green

By: Heather Forkner

In a cramped practice hall, with the air conditioners blaring, and a sweet dog named Sasha slobbering tamely at my side I began my interview with Litmus Green.

Heather: As one of you being the band historian, can you give a little history on how the band started?

Sean: Well we first started with Media Children in 89'. Me, Ed and Rick used to jam with Media Children until that broke up after a couple of years. Mat was hanging out taking pictures... playing bass, he had this side project called The Aftermath, but they were all getting tight with each other. So with all the ins and outs of breaking up, it was just natural for us to gravitate together, making Litmus Green.

Ed: Yeah, that was in 91', January of 91.

Heather: Since you started in 91', how many albums have you put out since then?

Sean: Umm... We have put out a lot.

Mateo: Good ones? Or just in general?

Heather: How many full lengths, how many 7 inches...

Mateo: Full lengths or CDs, like 3... umm... 2 full full lengths and one CD with just five songs and another cassette only release. Two seven inches?

Ed: No, I think we did three.

Mateo: It's been awhile since we thought about this... and a shit load of comps.

Heather: So in the beginning you were with St. Thomas Productions, how do you feel about that?

Ed: For the first full length CD, he suckered us into doing that.

Mateo: Apparently, his daughter was like a fan of us and used to go to our shows and he decided he wanted to do a record

label, or had one with all this gothic stuff.

Ed: He is known in the gothic circle for ripping off Goth bands, and so I guess he decided to start expanding into the punk realms.

Heather: Did you get ripped off really bad?

Ed: We didn't really lose any money, we just didn't get shit for what we did.

Mateo: We haven't seen one cent from it, it is not really about the money, but... the third CD really sold out and he obviously made his money back.

Ed: He made a lot of promises that he never kept.

Sean: We don't have access to him or our masters.

Heather: Is anyone going to reprint "Circle That A" album?

Mateo: Probably not, I suppose we could do it, we legally own it I guess, cause we wrote the songs, but he owns the master recording... so it's just a bunch of bullshit.

Heather: How do you feel about being on Tacklebox?

Mateo: So far, so good.

Sean: I mean we are in Blockbuster music. (laughter among the band)

Mateo: You can't get that with St. Thomas.

Sean: Yeah, we are everywhere.

Mateo: Yeah well they are a part of Cargo, so we have got really good distribution, and they have a really big hit with Blink 182.

Heather: Any plans for tour soon?

Ed: Well we are playing our big debut in Bakersfield.

Sean: Are we staying the night?

Mateo: Probably not.

Ed: No, why it's only a couple of hours away?

Mateo: We have talked about it...

Sean: Yeah, it's not as easy to do a tour as I thought it was.

Mateo: Yeah especially now, seven or eight years ago it when we were first getting out of high school it would have been easier when we weren't pinned down with a job and shit. Or if we were all still in college, it is really hard for all of us to get the same schedule. I mean it hard for us to even get the weekends to practice, much less book a whole month worth of a tour. Besides a lot of the places we called up and down the coast said that they weren't having shows nowhere. We were actually thinking about doing shows in the bay area around the same time as Bakersfield. We called Gillman and they were like "who are you?"

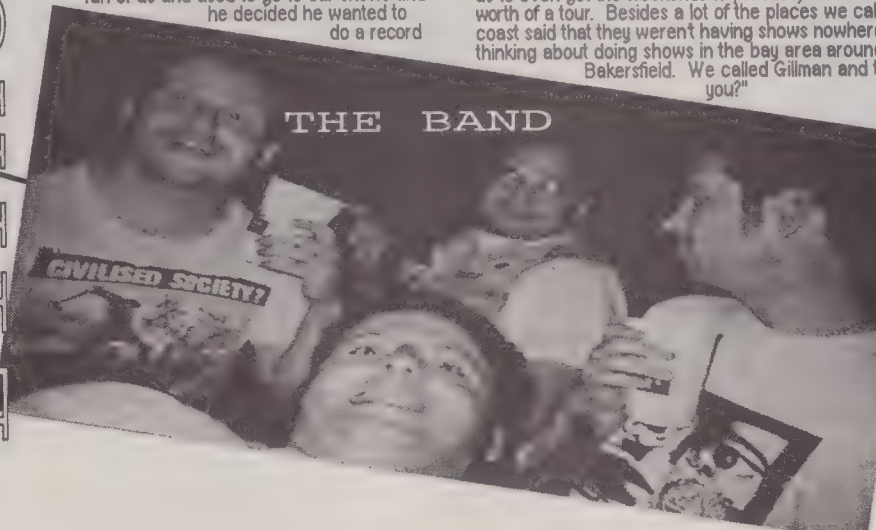
Ed: We have friends up there, so we are going to try and get some contacts for some places to play besides Gillman.

Mateo: And the only places to play in the Bay area were 21 and older clubs, but we only play all ages shows.

Heather: What kind of

LITMUS GREEN

LITMUS GREEN



THE BAND

jobs or careers do you presently work at?

Mateo: Well... Sean what do you do?

Sean: I work with retarded people, teaching them how to work their jobs and other stuff. Oh, and I garden, a lot.

Ed: Mat?

Mateo: I am a graphic designer. That's what I do, computer graphics. And I am actually teaching a class, I'm gonna be a teacher at the college level.

Rick: I work at a place that makes circuit boards.

Ed: I am an assistant instructor for Chemistry at a community college and I work for a professor at a university programming computer stuff.

Heather: Do you guys like playing with Final Conflict a lot?

Mateo: Play with them? I mean we have in the past.

Heather: I am not talking about pulling down their pants and playing with them...

Mateo: Well that's alright too... but...

Heather: You guys play a lot of shows with them

Mateo: Oh, shows...

Ed: They are cool, they are a lot of fun.

Heather: How long has Ed and Mat's sexual relationship been going on?

Ed: WHAT?

Mateo: Where did you hear about that?
(laughter among Sean and Rick)

Heather: Alright, you guys do the Unity Picnics, what are they all about?

Ed: That is Sean's realm.

Sean: Well I like to have a anti-holiday alternative, they are never on the actual holiday, but on the Sunday before. It is just a chance for everyone to sit back in the park and drink and hang out and whatever swap ideas and flyers and talk about shows.

Mateo: And make new friends.

Sean: Yeah and make new friends. That is really how I met all of these fuckers.

Mateo: Yeah at a Unity Picnic about 10 years ago.

Heather: O.K., When you guys play live, how come no one takes off their shirts?

Ed: Because we are all fat fucks...

Rick: I don't think there has ever been a day when we could do that.

Ed: The years have not been kind to Litmus Green.

Heather: Or is it the beers that have not been kind to Litmus Green?

Ed: Definitely the beers.

Heather: When you guys play live, you indulge in the boozes and stuff, do you feel that you do better during the middle of the set or headlining the set?

Ed: The thing is, when we headline, by the time we are going to play we are so stinking drunk that we suck, unless we pace ourselves, but that is rather difficult because we all are a bunch of alcoholics.

Mateo: Some

nights, I don't think, it matters if you are drunk or not, some nights bands suck and some night bands do really well.

Heather: What do you feel that the homeless or gutter punks bring to the scene?

Sean: They bring back that punk spirit, that whole fuck you attitude, that's always cool.

Mateo: Not to generalize or anything, but you get the suburban really sheltered kids and they are kinda just polite, that sit back in the crowd and clap when a song over.

Ed: Not even that, besides the energy that they bring, they scare away a lot of the fuckin' wanna check it out and be punk rock for the weekend kids.

Mateo: It's alright if they want to check it out...

Ed: But, they kinda don't want to have to deal with the Gutter punk and they just can't take it. But they are good for sorting out all the kids that will really get into it.

Heather: The whole Rock-a-Billy thing is going on now, and a lot of kids that were into Litmus Green and the Punk scene are now turning Rock-a-Billy, how do you feel about that?

Mateo: I guess that is for all the people who are turning into anything that is new. Obviously a couple of years ago, punk got really big again and we were playing at the time and people probably got into us because of that. So now if they want to go to that, fine, whatever.

Ed: It happens every two, three years, some new trend comes along and everyone goes out for it, but there is a certain amount that stay with it.

Mateo: Those are the true fans really. I just heard that ska was getting big, so I am kinda behind in the times.

Heather: That song Anal Probe, it is non-fiction?

Mateo: Sean writes all the lyrics by the way.

Sean: It's about alien abductions and what happens when people get abducted. What happens with alien abductions is anal probe, but they never talk about that, all they talk about is how much they want to be abducted and how they can see cool aliens. This song was actually written when I went camping and I saw strange lights, and I had no idea what they were, whether they were stars or satellites. And I thought "Oh my god, it's the aliens and they are coming to give me an anal probe" and that is where I got the idea for the song.

Heather: Are you guys planning on coming out with a new record?

Ed: We hoping to do a split with Divisia.

Mateo: Hoping? We are doing a split with Divisia. We have 5 and * new songs, total brand new songs. It is pretty much in the bag.

Heather: Do you think that television is encouraging High School students to go out and shoot their peers?

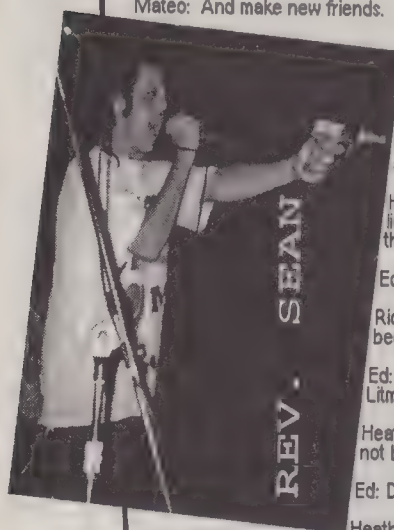
Mateo: Absolutely! No, no that is fucking lame. You have to give kids more credit than that.

Sean: They want to blame the Internet and shit...

Ed: They all want to blame the Internet and T.V. and movies, but they never blame the parents for being stupid.

Sean: I know people who used to blow up golf courses...

Ed: HEVI



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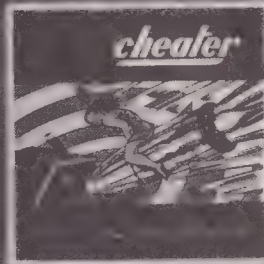
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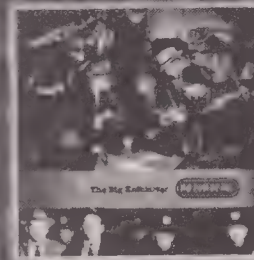
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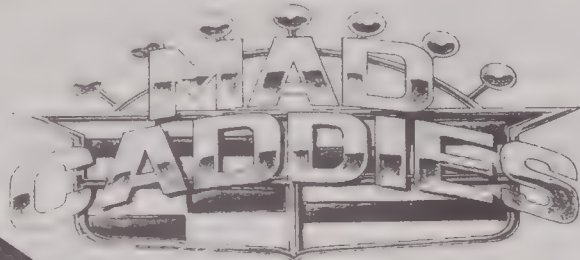
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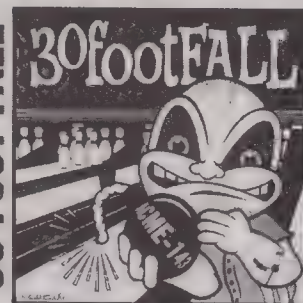


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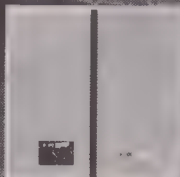
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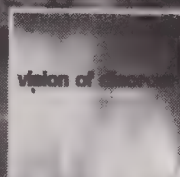


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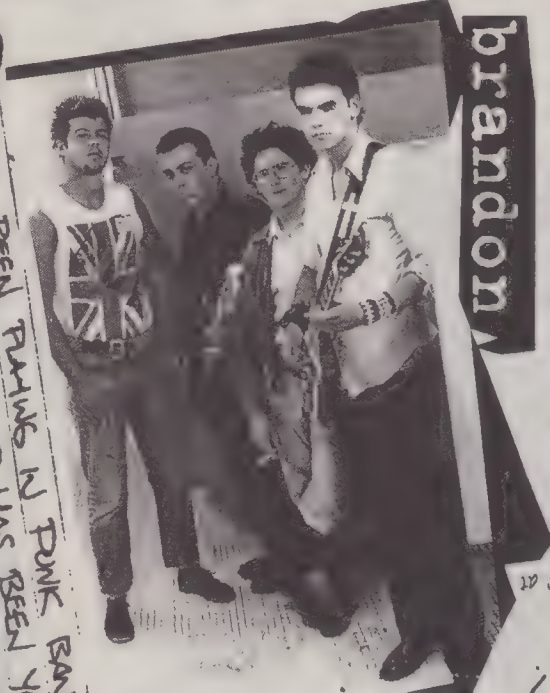
when harry nilsson first heard the version of best friend that harmful if swallowed was doing, he started laughing. which was great because he had just been let out of the hospital after a heart attack. he had always said that he wanted to redo that song, so he got his wish. he died a few months after recording with us. he was an incredible person, and when micky dolenz came in to record his takes for best friend, he got so into the song that we actually had to tone him down a little. the guy just went off.

"BRANDON CRUZ" INTERVIEW
 Q WHAT INSPIRED THE RELEASE OF THE EPIDE IS A PUNK CD? MOST NEW PUNK KIDS ARE TOO YOUNG TO EVEN KNOW ABOUT THE COURTSHIP TV SHOW OR DR KNOW.
 DID YOU WORRY ABOUT ANY INTEREST IN THE PROJECT?

i was talking to curtis, the owner of taang, about putting out the old dr. know and during the conversation i mentioned that i had the last harry nilsson recording, along with tons of material i had recorded with all my various bands. he if a huge fan of nilsson, so we put together this sort of personal compilation of things i've done over the last 28 years. the cd has a built in fan base. people who liked the courtship of eddie's father, nilsson, the monks, and good old school punk rock all can appreciate the material. i wanted to put out something that anyone could get into. kids can hear the old dr. know covers, grandma's can hear bill bixby singing. i never worried about doing it. i know it's a good project.

my motivation for playing punk rock music is that i am a punk. it is who i am and i will keep on doing it for as long as i can. if there is an audience, there will be music. there is nothing quite like a super fast punk rock song that just stays in your head. you know i just love the energy and freedom of it.

⑦ YOU'VE BEEN PLAYING IN PUNK BANDS FOR A LONG TIME. WHAT HAS BEEN YOUR MOTIVATION FOR DOING IT ALL THESE YEARS?



hippies, so that's a good start.
 d.v.d.a. maybe cartman can discover punk. he's always pissed off at punk rock on south park you never know. matt is into old punk, and they plays piano like a mother fucker. they have a band called off at

⑩ ANY CHANCE OF A "PUNK ROCK EPISODE OF SOUTH PARK? MAYBE A STREET WHERE CARTMAN GETS PEECED?

that's okay. i'll just keep doing dr. know covers when i play live.
 for taang to put the old stuff on cd. it might take some time, but mystic still has the master tapes. we are trying to get clearance

④ YOU WERE THE ORIGINAL DR KNOW VOCALIST. AND MOST OF THE RECORDS YOU DID W/ THEM ENDED UP ON MYSTIC RECORDS. DO YOU HAVE POSSESSION OF THE TAPES OR ARE THEY STILL IN DOGS MOODY'S HANDS. IT WOULD BE GREAT TO HAVE THEM AVAILABLE AGAIN.

i've done lots of things. safe with julianne moore a few years ago. a movie called jesus rides shotgun, by burke roberts about two years ago. it's a disturbingly beautiful and insane movie. alissa milano has a part in it. watch for the name burke roberts. he's going to fuck hollywood up. i was also in the one and only with fornie, that shitty skateboard movie, thrashin', and a bunch of tv. shows like love american style, gunsmoke, and the incredible hulk, to name a few.

② BESIDES THE TV SHOW, I REMEMBER YOU BEING IN THE "BAD NEWS BEARS" AND OTHER MOVIE APPEARANCES WE SHOULD KNOW ABOUT?

⑤ DO YOU STILL KEEP IN TOUCH W/ ANY OF THE DR KNOW GUYS. RUMOURS HAVE BEEN CIRCULATING THAT THE BAND WILL REFORM AGAIN.



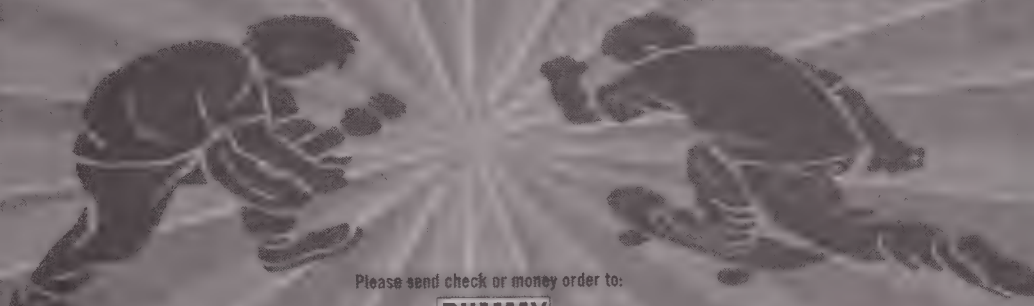
i started those rumors to get attention for my new cd. called eddie is a punk, on taang records. get it at your favorite record store. blah, blah, blah. oh yeah, i talk to kyle all the time. he and i actually kept us from continuing. ismael lives in l.a. again. i see him every so often. if we ever do play together again, it will only be if that fire is still there. i mean, it's one thing to reunite and play for some pretty good money, but to really mean it? i don't know if the other guys still feel the same way that i do. i still mean it. if they don't, well, i can't make them change the way that they feel. it would be fun though.

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Everready

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Interviewed by Mike from Bad Stain zine

BS: Who does what in the band?

BRIAN: Brian Ready-Drums, Diesel Dyke Davey-Guitar and Sings, Brett Barona-Bass guitar

BS: How did Everready start? Were you in any other bands before Everready?

BRIAN: Yeah, we all were in bands before we started Everready. Me and Brett originally started Everready and Dave joined a few years later.

BS: How would you describe your sound?

BRIAN: I leave that for the reviewers to decide, they are always pretty good at stereotyping bands.

BS: Who writes the lyrics and music? Is it a group effort or does one person do it?

BRIAN: I mainly write the music and the lyrics, but the whole band really puts the songs together.

BS: How do you feel

about a band being on a major label and how do you feel this stuff has affected the scene?

BRIAN: It doesn't really matter to me, I have actually been listening to some Major Label

stuff lately, I don't think it really affects the scene at all, it really only affects the people who tend to let it bother them.

BS: Do you feel it is bad for a band to make a living off of it if they stay loyal and don't sign to a major?

BRIAN: I don't think it is wrong for anybody to make a living off music, we all have to make a living somehow in this world, and we each choose different paths.

BS: If you started your own zine who would be the one band or person you would want to interview?

BRIAN: I would think Madonna, Just to have the chance to get that close to her would be a dream. Maybe it could lead to a love child or something.

BS: Do you have a day job? If so where?

BRIAN: Yeah, we all still have to endure the daily grind.

BS: Do you get any tour support from your label



or do you guys pay for all of it?

BRIAN:

Danny from Cool Guy has helped us out tons with tour support, if it wasn't for him we still would be stuck at some punks house.

BS: How many tours have you been on and do you plan on going on tour again anytime soon?

BRIAN: 3 tours so far, and I think we plan to do as many as we possibly can, hopefully we will be out in the Spring of 98'.

BS: What's the worst thing that has happened to you guys while you were on tour? I'm sure you have a lot of stories you could tell.

BRIAN: Definitely when we crashed our van in Idaho, it was like 2 below and we skidded out into the snow. We thought we were going to die.

BS: Do you think drugs should be decriminalized and if so why?

BRIAN: I'm kind of torn on that, On one hand I say yes, so we can get rid of the pushers, but on the other I think that the drug problem as far as addiction in this country is so out of hand that legalizing would only make it worse, because it would allow the prices to drop.



BS: How many releases have you guys put out so far and how can people get a hold of them?

BRIAN: There is a billion releases from us, I think the best way to get them is to write to us, and we can send you info on what we still have to sell.

BS: Who's your favorite band you've ever played with and who's the worst band you've played with?

BRIAN: Best band would be to hard to say there's so many, people would be a lot easier, Jesse Kimball(Automatics), Nobodys, Zinks, Ryan and Raja, all the people in Allentown and State College, PA. The worst would be easy Issac Green and the Skalars.

BS: What message would you like to get across to people who listen to your music?

BRIAN: I would only like to say, stop worrying about what everybody else is doing and put all the energy into focusing on

yourself. I think the world could be a better place if we all started doing a little self-realization these days.

BS: How do you feel about the Do It Yourself idea? Do you consider yourself a D.I.Y. band?

BRIAN: DIY is great for the bands who can afford it, but us were so poor we have

to depend on other people to release our stuff.

BS: Have you reached the point where you are getting interest from major labels?

BRIAN: Its happened, but nothing to woo us to the dark side yet.

BS: What do you think you would be today in you weren't in Everready?

BRIAN: That's easy, successful.

BS: What was your first punk rock experience?

BRIAN: Social Distortion on the Prison Bound tour in Mexico, it was nuts I was like 15.

BS: Anything else you'd like to say?

BRIAN: No.

Write to Everready:
Brian Ready
1218 Alpine Oaks Dr.
Alpine, Ca 91901

CLETUS

What does Cletus mean?

CL: Cletus was a deputy on the "Dukes of Hazard".

JP: We were CLETUS before "The Simpsons" had a Cletus.

Are you all Chicago residents? By the way, I think the vocals are top-notch. They are atypical of most pop-punk bands today. There's balls to the vocals, that's what it is!

CL: Actually, none of us live in Chicago, our label is just there. We play there a lot though and even people who live there call us a local band.

JP: We all live in Charleston, SC, but we're never home.

Where did you get the snotty assed vocalist?

CL: The better question would be where did he get us.

JP: I was never this snotty until this band came along. It's something about these guys playing, if you ask me!

Do you feel your vocals help differentiate you from the typical punk-pop band?

JP: I imagine the do. The guy who runs our label digs weird vocals, almost every band of Johann's Face have vocals so peculiar that you can name the band right off even if you've never heard that particular song before. I think CLETUS is differentiated from typical pop-punk bands in other ways too though, including musically and lyrically.

CL: Everyone thinks Johnny sounds like Weird Al!! (laughs).

How do you define your sound? Would snotty-poppy-punk with GUTTERMOUTH-like angst be accurate?

CL: Defining our sound is a pain in the ass. All I can say is we don't sound like the damn QUEERS or that WEASEL band.

JP: We are members of the Suburban Underground Rock Movement, we play music with a lot of pop in it, and we do our business in a punk manner. As far as GUTTERMOUTH goes, is there any real angst in any of their songs? Frankly, I consider them a joke band. I mean, I like them, just like I liked THE DEAD MILKMEN or MOJO NIXON, but beyond the humor there's not much right? CL: CLETUS tries to write songs with a sense of humor, but they're still songs instead of jokes with a musical background.

Nice. Nice. Regarding your song "Canada Sucks," what's your big deal with Canada? Bad experiences there, eh?

JP: I think we were just shocked about a lot of things there, mainly how it's just very backwards in a lot of ways you wouldn't expect. Everyone is on welfare. They even schedule shows and prices of shows around the dates folks get their checks. The speed limit is like 50mph in the country and 70mph in the city. No one has ice - they all have freezers, but no ice. Did they lose the recipe?! Most people we met didn't even know who SCREECHING WEASEL was, but they had all of TEN FOOT POLE's records! If you are on EpiFat, Canada is for you!!

CL: I didn't go on that tour...

Can you tell us how beautiful you are?

CL: I am as beautiful as toenail fungus.

JP: I was going to say I'm beautiful on the inside, but my insides are full of old meat and beer.

So, I am as beautiful as Angela Lansbury naked.

Biggest turning point in your life?

JP: Asking my grandmother to buy me PATTI SMITH's "Easter" and THE CLASH's "London Calling". I would never be the same after that.

CL: I'd say learning the guitar. I started playing guitar, but my brother was a lot better than me so I switched to bass. I've regretted this music thing ever since!!

What would be your ideal dream date?

CL: The only time I date is in my dreams. I had a dream once I was on a date with Tori Spelling, and we went to a go-kart track.

JP: Dream date? Well, for starters, someone else would drive my date and me around so

neither of us would have to stay sober or responsible. Plus, we can neck in the back like high-schoolers. Dinner would definitely be involved, someplace fancy with both good beer and seafood. Then maybe see a band or a play followed by howling three-input sex!! Ooh - I hope you meant date as in with another person as opposed to a "date" or engagement with the band.

How would you define a bad day?

CL: Any day without drugs.

JP: Any day nothing gets done is a bad day. Any day I don't feel well, any day I'm out of pot, any day the van breaks down; these are all bad days.

What is the most important choice you ever made?

CL: It sounds like a predictable answer, but the most important choice I ever made was joining this band in 1997. Through CLETUS I got to do one long tour and record a record with my brother who died shortly after that tour. I would never have got to spend that much time with him otherwise. That decision continues to be important in my life as I am still in the band and it has taken me places and taught me life lessons I'd never have been

exposed to otherwise.

JP: I guess mine was the decision to give up an acting career I had studied years for. In 1991 I realized (after several years professionally acting) that I despised actors and didn't want to live the rest of my life surrounded by them. This led me to pursue band stuff full-time which I continue to do today. Or maybe my decision to move out to NYC in 1993 because I probably would have died of heroin had I not moved. I certainly would have never had CLETUS come together had I not moved to SC from NYC.

Who is the biggest influence/most admirable person to you?

CL: Karl Alvarez of DESCENDENTS/ALL has been the biggest influence on me as a musician. As far as the person I admired most I would have to say it was my brother, Kevin Lewey (CLETUS's only guitarist until his death in 1997). Kevin played like a fiend and gave up everything for this band because he believed in it.

JP: It would have to be either Hank Williams or this singer named Mark Eitzel. Both are/were troubled troubadours who can write a song and illustrate ideas and emotions in a way unmatched by anyone. I could only dream of doing it as well as these two.

Favorite hobbies?

CL: Definitely skateboarding. I've been skating most of my life.

JP: He's damn good too. I guess mine would be record collecting, I'm definitely a collector nerd. I collect zines too, I have every zine I've ever bought since 1980. They're all in boxes in my parent's attic, and they keep asking me when I'm going to find somewhere else to store them.

Zines rule, yeah, yeah. Uhhh...Anybody go to school?

CL: Johnny went to college and has a degree, and the rest of us just squeaked through high school. I never kiss ass, unless it's a cute soft female's - but is Johann's Face signing some kick-ass bands or am I stupid?

Speaking of stupid, what's with your lyrics "I guess I'm stupid after all"? Suffer from low self-esteem guys?

JP: I told the band when we were just beginning to get up a set that we would either be on Johann's Face or Lookout!. As it turns out we got both, but I fucked up with the Lookout! folks. Back then Johann's had the SMOKING POPES and we all loved them. You are right though, Johann's has some killer bands, and the newest members are awesome like emo-band GODS REFLEX or the DWARFS -esque hardcore of TRAITORS. We are the only pop band left though, which is a good thing, Johann's Face is now one of the most diverse labels out there.

CL: We think of the label as a family, a big dysfunctional family. There's a lot we need now as a band that they are unwilling or unable to give, but if they hadn't stuck with us in the early days we

may not even be a band today. The bands that have left the label in the last year (APOCALYPSE HOBOKEN and OBLIVION) won't even be together in 2 years. Just watch...

Speaking of stupid, what's with your lyrics, "I guess I'm stupid after all"? Suffering from low self-esteem-guys?

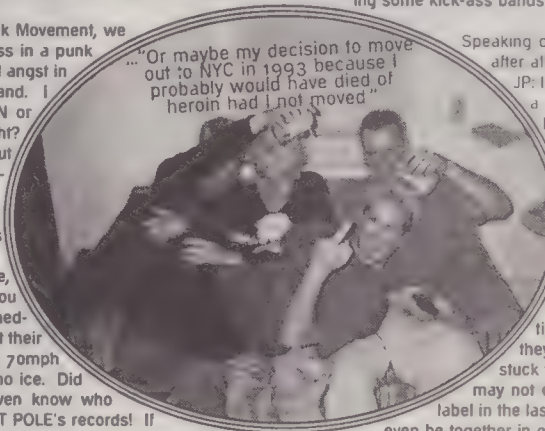
JP: "Stupid After All" is about my girlfriend and how she must've been stupid to go out with me. Then near the end I do some self-analysis and reiterate to her that I am the one who is stupid after all because I act like such a dick (sometimes).

CL: All of us have low self-esteem or we wouldn't perform in the first place.

What were your goals with this album Protein-Packed?

CL: Our main goal for this album was merely to fulfill the CLETUS rule which is that we do a record every February. So far we've kept that rule, recording the same week at the same place 3 Februaries in a row.

JP: We had more goals, of course, than just getting a record out. We knew Protein-Packed was going to be the dreaded "sophomore slump" record, so we wanted to make sure the songs were strong. Of course, now the record will always be extra special to us because it was Kevin's last. I know he was really proud of it because we talked about it so much in the few weeks between the recording and his death. It's also special in that it was our first recording with Chris, and his bass playing was a huge improvement over our first



album.

CL: Aw shucks...!! (laughs)

What's your opinion on punk these days?

CL: These days, punk is spelled E-M-O! I noticed that on this last tour. I've never seen so many sweaters and nerd glasses in my life! Does listening to emo have an adverse effect on these kids' eyesight?

JP: The one good thing about the recent ska, then emo waves are that they helped destroy the pop-punk glut. Now the pop bands that were never that great anyway are falling by the wayside and that makes it easier on those of us who have been sincere and dedicated from the start. On a broader level, there are still vital bands that I can dig in all of the different genres. As long as there is some new music that's relevant, and kids, zines and bands still communicate on some level, punk is alive and well. You can just buy a little more of it at the mall these days.

Give us your top ten list about Chicago.

JP: I'll answer for both of us on this one:

10. Cheap Mexican food (Lengua Burritos!).
9. Free zoo.
8. LYNRDS INNARDS.
7. The Fireside Bowl.
6. Nora, the anal sex queen.
5. THE TRAITORS.
4. The Harp & Shamrock (with Martin & Steve).
3. Leona's Pizza.
2. The Alcohol Abuse Center.
1. All the gang at the Johann's Face house.

What's your opinion on So. Cal. Punk?

CL: I was raised on THE DESCENDENTS/ALL, THE ADOLESCENTS, BLACK FLAG and THE DICKIES. All the bands my brother turned me on to that I really dug in the '80's were So. Cal. Bands.

JP: We've toured the states with AGENT ORANGE, they're our good friends. I think almost every time we've played Hollywood or L.A. it's been with POP DEFECT. They're a bunch of funny, wry old fuckers. Maybe we have a different perspective because we live so far from there, but So. Cal is alright with us!

What's happening in your local scene? Best bands?

CL: The biggest thing to happen in our local (Charleston, SC) scene right now is the imminent closing of The Music Farm, our largest venue which would bring in acts like NOFX and RANCID.

JP: Yeah, we used to play there but stopped 2 years ago because we had some disagreements with the crooks that run the place. We're hoping some new folks will buy it and maybe we can start doing shows there again.

CL: As far as best bands, there's the FLK's here in Charleston, THE REHABS in Spartanburg and the mighty SELF in Columbia.

JP: Yeah, SELF are the best band in the South right now. STRETCH ARMSTRONG from Columbia will be signing either Tooth & Nail or Victory Records very soon. And in the upstate, THE FRANTICS are really cool.

What do you think will change in the year 2000?

CL: Hopefully, only the calendars will change and at least we'll remain the same. I wouldn't change anything now if I could.

JP: Well, we'd like our records to do well...

CL: Yeah.

JP: I hope the next century is great for everyone. I hope things change for the better, but I'm not holding my breath.

In your opinion, what will be the next trend in music?

CL & JP: EMO!! (laughs...)

Why doesn't a band like yours play on huge tours with well-known punk bands? You guys would gain more fans than David Letterman.

CL: I wish more huge bands would call, we'd love to do some touring with bigger acts.

JP: We've toured with PANSY DIVISION, AGENT ORANGE, THE RIVERDALES and MR. T. EXPERIENCE and THE QUEERS. These days we are mostly by ourselves, but we'd love to go out with another band, if they were right for us. If HUSKER DU ever does a reunion, I hope they'll give our band a call!

In two words how would you like this interview to end?

CL: Thank you.

JP: The end.

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4 Gazm

-NOW FIVE

By MARCIA TAYLOR

Photos By SCOTT W.

I met recently with 4 Gazm to talk about the group's new guitar player, Sara Lee, and "Here Kitty, Kitty", the band's first full-length CD. The band gave me a tape, and I can promise that 4Gazm fans will not be disappointed. It captures all the band's energy and power and will get you off between shows, which is, of course, the point.

Tell me about the band's new lineup.

Jennifer: Sara Lee joined us in March 1998.

Why did you add a fifth person to the band?

Jennifer: LP likes to play around on the guitar during shows, do some leads, not just all rhythm guitar. Sara and I play in another band. We kind of wanted another guitarist, and there was Sara Lee.

Pamela: We wanted a fuller sound.

LP: I got to a point in my playing where I felt confident and wanted a bigger sound, also room to play around more. We love Sara Lee. It's allowed us to expand and experiment with a heavier sound. We can do so much more.

4 Gazm has a CD coming out. How long have you been working on it?

Jennifer: We decided in February. Then we recorded at a couple of different studios to decide what we wanted to do and where to do it. But we didn't know who would put it out, so we just sat on it. Jan Halpern [of Vegas Records] said he wanted to put it out. We decided to record at Adamas studio in Westminster, with our friend Jerry. Mitch [of Red 5] helped, too.

How did you decide on Jerry?

Jennifer: He works with China White and the U.S. Bombs.

LP: We recorded our very first demo with him because of China White.

How many songs are on the CD?

Jennifer: Fourteen.

When will it be in the stores?

Jennifer: July 12, Sunday. We're having a record release all ages show at Kona Lanes in Costa Mesa, with Red 5, the Iron-Ons and Teen Heros. We picked the place because we wanted an all ages place, but with a bar. It's cool; the bands will play on the lanes.

When you selected the material for the CD, did you go with older songs, newer songs?

LP: It's stuff from our first three years, with some newer stuff.

Jennifer: All of the earlier stuff is on it. Songs we've quit playing, songs we've released on compilations. There's nothing NEW new. We've been wanting to get a record out for three years. Now we want to get



another out next year, too, again with Jan. He's the best.

Is there any kind of theme that you set out to write about or that became evident when you were working on the record?

Pamela: This was the sex record. Now we're on to other issues.

LP: You know she's just joking, Marcia. But we were exploring our female sexuality in some of the earlier stuff in songs like "Get Me Off". Actually, it covers a lot of different stuff. Not just sex love, relationships, anger, family, friends. Life experience growing up in our generation, as a woman and as a person. We were criticized for not releasing a full-length sooner, but we're really GLAD that we're doing it now. We've been through so much, and we're still together. We're really excited about doing the Warped Tour, too!

You're doing the Warped Tour?

Jennifer: Yeah. It's at Lion Country Safari. It's going to be great. We'll have copies of the CD.

Does Lion Country Safari still exist? God, I remember going there years and years ago!

Jennifer: I went with my mom and my great grandmother, in my mom's Volkswagen bug, and there were these big rhinos right by us. It was scary.

What other plans do you have with regard to the CD coming out? Will you be touring?

Jennifer: Our friend Katon from Junk records has sev-

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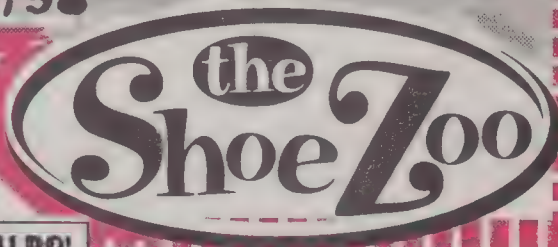
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eral bands with new CDs, the Dragons from San Diego, the Weaklings from Portland, and another band that's from Austin, Texas. We want to do a west coast tour with them, you know, the San Diego to Seattle thing. LP: Bobby from Wank wants us to go out with them on their first headline tour in January and February for six weeks.

Okay, here's the question all writers from Scratch magazine HAVE to ask. What do you think of the current Orange County scene, especially as compared to when you first started out?

Pamela: There's a lot more interest in the Orange County scene now than when we started out.

LP: There weren't many all-girl bands. There's a lot more now. I think it's really good that there are more women, and they're getting more respect.

Jennifer: I say there's no scene. Before, kids could go to all kinds of shows and see all kinds of bands playing together. Now the punk thing has gotten all fragmented. The straight edge kids go to straight edge shows...

LP: It's changed a lot. When I was young, it was all underground. Now, it's all spread out, more mainstream. Like Jennifer said, it's a lot less personal, less intimate. There's a lot more people expressing themselves. We just go with it. We love playing music, love it when people have a good time at our shows. We keep a really positive outlook and have fun.

Do you guys have a manager yet or anything like that?

LP: You know, we've done it ourselves. A lot of people have helped us, done a lot for us. But we've worked really hard together. There's a lot of love in the band. We all get along and do it together. Instead of paying ourselves, we put our money back into the band.

Pamela, as a writer, I'm curious. You've been writing lyrics for quite awhile now. Does it get easier?

Pamela: No, just because I want to keep it interesting. I write too much. I have to edit it a lot.

Maybe you'll write OC's first punk rock opera. Are there any bands you really like playing with?

Jennifer: All the bands at our record release party. But the list for that could have been twenty bands long.

LP: We're open to playing with all kinds of bands; we like playing with everybody.

Pamela: We'll play with anyone, and we like everyone we play with.

I interviewed another all-woman band recently, and they talked about getting some attitude from men who book bands and run clubs and sound equipment. Have you had any problems like that?

Jennifer: Sometimes the door guy, but he's just bored. The guy at Al's Bar, especially. But he's actually even funny.

LP: No, not anymore. We've been around long enough that it doesn't happen. But ask us this question after we've been on the road touring for awhile!

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A Tour journal of the Adjustments (2/6/98- 3/23/98) & the deceptionz across the U.S.



2/6 Las Vegas

We pulled into las vegas with high hopes. It was our first show out of ca and in fabulous las vegas of all places! Our wallets were fat (not really) and we were psyched to fatten them up even more with a little gambling. We were certain the show was going to be huge. I mean, who would be dumb enough to not go, were the adjustments for christs sake! Were the hottest up and coming shltcore band outtas la, ready to take the nation by storm. Plus we were joining forces with the Decepticonz, the rockinest hyper-ska metal band in the land! Oddly enough, when we got to the show there were about 3 people. We chalked it up to the fact that most of las vegas was underwater after the first rain of the year. On the bright side the promoter showed his sympathy with a generous amount of free booze. Our fearless guitar player blin and paul the trumpeter, headed out for a night on the tables. Blin had the blind luck of cashing in on a loose slot (he always seems to be the one landing the loose slots) and won 250\$ which lasted about 4 hours. Note: like the sax player from the deceptionz came on stage during our set and asked if he could jam with us, we said "sure!". He said "what key?" and we replied "doesn't matter" "...Welcome to the adj way of life.

2/7 Flagstaff, Az

Manager:
- It was a drinking crowd. We didn't know it was a over 21 show. We didn't make shlt because kongo shock never actually got us on the show until that day. Kongo shock decided to screw us and only gave us \$20 for each band. What assholes! They made a shitload.
Venue: monte vista hotel

2/8 Tucson, Az

Reader tip: if you are ever in tucson az and you want to go to a brazilian carnival to see tight brazilian booty, make sure you're on the guest list. If you still can't get in, find 24 oz cans of mickeys for a buck.
Manager:
El nino has been following us throughout the southern states. It rained like a motherfucker & no one came to the show. Things are getting bad and we are running out of money. We are resorting to selling our cds to used record stores so we can buy gas to get to the next show. This fuckin' sucks! Venue: skrap-pys

2/9 Sierra Vista, Az

Manager:
the show rocked! It was in this room in a hotel. We finally made a lot of money! The promoter took us to a pizza joint & bought us pizzas, then he gave us money for motel rooms! We love this place!
Venue: thunder mountain inn

2/10 Tombstone, Az

Manager:
our next two shows were cancelled bue to some bullshit. So we had two days off, making no money. We are so tempted to go to mexico but our equipment would probably get stolen. We drove to tombstone and saw where wyatt earp & doc holliday were made famous. This place is so cool, its like an old school western place. We visited the graveyard where all those guys that were shot down were buried! We decided to drive all night to austin and spend the day there.

2/11 Austin, Tx

Manager:
we arrived here at about 10 am and we went to eat at I.H.O.P. We met some hot waitress and she told us about some I.G.B. Show going on that night. I tried to get us on the bill, but it was a no go. We went to go make flyers at kinkos for our show the next night, then we went to a park and played baseball and frisbee. We then went to a natural springs and went swimming. It was so beautiful. We saw that hepcat was also playing that night, so we got on the guest list and we were going to the I.G.B. Show after this one. I met a pretty girl at the hepcat show and she went with us to the after show. She took me home that night and you know what happened. Finally, virginty lost! J/k!
The rest of the guys stayed with that tweecker waitress from I.H.O.P. And I met them the next afternoon.

2/12 Austin, Tx

Manager:
I.H.O.P. Girl suckered us into helping her move out of her apartment and into a new one. That sucked for me because I didn't even stay there. We went to downtown austin and she scored us some bud. There are so many fuckin' squatters and filth punks around here. We got lit and went to the show. The show sucked. Only four people came to the show. Then they left when they knew that no one else was coming. The promoter didn't even promote the show. No flyers.

we beat the shlt out of him and stole his back pack. We stayed with lodges' uncle in round rock that night. Venue: the voodoo lounge

2/13 Houston, Tx

Manager:
- ooooo! Friday the 13th! This place has two shows going on at once, upstairs and downstairs. Upstairs was a hardcore show. It was packed. Our show was downstairs. It fuckin' sucked dick! About 7 people came. Fuck!!! By this time both bands were out to draw blood from my puny body, since i was the tour manager. We are broke again. Everyone is using their personal money now. We drove to new orleans for our next show. Venue: fitgeralds/zeldas

2/14 New Orleans, La

Show me your tits!
New orleans is the best city on gods green earth because...Beads=tittles
Whoever invented mardigras is the only true genius to ever live. I gotta go get a "huge ass beer" now. Ok, bye. (recollection hazy, understandably so)

Manager:

As we got into town, we saw how crazy this day was going to be. It's fuckin' valentines day! We went to bourbon street where all the action is. We got sooo wasted and saw sooo many sets of tittles before we even got to the show. Blin and I met these two girls from georgia that came down to party. We exchanged saliva with these hot georgia peaches and they decided to meet us at the show. Yeah right!

It was a good show with the supafies. There are sooo many hot chicks here! And they are all wasted! After the show we went back to bourbon street and partied all night long. God damn! So many beautiful women showing their tits for beads. The bigger the beads the better the tits! I love this place. We all got separated from each other and found our own way back to the van to pass out.
Venue: faubourg center

2/16-2/22

Florida was good to us. A couple guaranteed shows to make up for serious texas slack of pay, good shows, and crowds. We lost a headlight/ grille piece braving tropical storms, stayed with a friend in gainesville who is the king schwag dealer, and swam in some nice warm sub-tropical water. Our first night on tour playing with the donnas sent both bands into frenzies over teenage garage rock queens. Bocephus (the van) coughed up some belts on the way up to jax, but we prevailed after sending ike on a hitchhike mission so he could be on time to play with the deceptionz. We spent around three hours on the side of the road in podunk fl and made it to jax just in time to play for our adoring 15 fans.

2/16 Gainesville, Fl

Manager: Some of us & the deceptionz went to a white sand beach this morning, fuckin' amazing! We got word of an all-you-can-eat pizza joint in pensacola for only \$2.99! Yes! Yes! The place was called ci ci's and we traded the manager 2 cds for 3 pizzas! Score!!

We drove to gainesville as soon as it started getting dark. The weather was fuckin' crazy! Lightning, thunder, hail, rain and crazy wind.

No show today. Florida sucks!

Manager:

2-17 Gainesville, Fl

We stayed with clays friend, josh, for the next two days. I think i got sick from kissing all those girls in new orleans. I didn't drink for the next two days. We stayed at

his house all day and smoked lots of herb. The best thing for a cold. We had a show in town and headed off for the sound-check. The show was decent. We played with a local band called baker act. One girl that worked there was so hot but there was no way in hell that i could get close to her with my sickness. The whole day and night i was wrapped in my comfy jacket. The promoter got us some pizzas. Venue: the covered dish
Manager:

2/18 Gainesville, Fl

this sucks when you cant get a show and have days off. We are living on p.B. & jelly sandwiches and ramen by now. Grim and I went to the dodge dealership in town to try to fix our side door in the van. Temporarily fixed. I'm getting better by the end of the day. I told you, its the herbal remedy that works. I can kick my colds in about 2 days now. This is our last night at josh's and we leave for eastern florida.

2-19 Merritt Island, Fl

Manager:
It started raining as the show began. The show sucked. I don't know why so few people showed up, it was \$.50 draft night. We took advantage of the deal and got smashed. We still got paid well for the show. Matt from the deceptionz ended up with in the back seat of this girls car, doing something that was long overdue for him! We stayed with this girl that was at the show. We ended up in melbourne. A couple of the guys ended up fooling around with this girl. Tag team!!
Venue: ground zero

2/20 Orlando, Fl

Manager:
Waking up in Melbourne. We challenged the deceptionz to a football game in the street. We ended up only playing a few plays. This was a residential neighborhood and all the old ladies around there told us to go away. Old fogey florida. We drove to orlando and ended up playing in this total d.i.y. Place. That's cool, sometimes these are the best places to play. We got paid \$100 for each band. Merch could have done better though. The deceptionz have really impressed me by this point. I find myself singing along to their whole set. I love tour managing, but it is very stressful & i have to deal with fucked up things. I should really be at home running the label and tending to my daughter. She loves going to the learning center and i love to see her face light up when she discovers something new. She loves for me to tell her stories, too! We stayed with some of clays relatives that night.
Venue: brodies warehouse

2/21 Ft. Lauderdale, Fl

Manager:- yes!! Today we got to play with the donnas & the Groovie Ghoulies! I love the Donnass, they are sooo hot! The Ghoulies were cool but i didn't get to see much of them. Overall, a good show at a huge place. It was a mixed crowd and merch should have done better. We stayed in Miami at Clay's parents house. This place was huge. We brought ike from the Decepticonz along with us. We were fed well and got to swim in their huge pool. Venue: the squeeze

2/22 Jacksonville, fl

Manager:
On the road to the show from Miami, a belt snapped off of our engine & it took hours for us to fix it ourselves. Ike decided to hitch hike on the freeway to make it to the show in time for his band to play. We barely made it to the show. It was pouring rain like crazy, like acid rain or something. There was six bands on the

bill that night and they wanted us to play last. No fuckin' way would I stand for that. We played after the Decepticonz and all 20 people left. What the fuck! We still got paid \$100 each band. Haa! Haa! We got drink tickets and free Jagermeister shots after the show. We stayed with clays uncle in this crazy '70s type porno house right next to a huge river. It was so windy!
Venue: the milkbar

Atlanta, Knoxville, Greensboro 2/23-25

Hi! I'd like em covered, diced, chopped, chunked, scattered, steamed, smothered and brothered, please...What? Fuck this! I'm going to huddle house. Cigarettes are cheap out here. It makes me want to start smoking (here in the south you can still smoke anywhere you please). We met a gay promoter that had the hots for clay and we all got free t-shirts in exchange for his body and services. Cliff our drummer could not play in nc because he couldn't stop coughing for more than thirty seconds and subsequently threw up everything he put down his throat.

2-23 Atlanta, Ga

Manager:
- the club was cool but the show wasn't promoted well. The owner of the club was this anti-fur guy that got us plastered after the show. He still had to pay us \$100 each. See, even if a promoter is cool, I have to squeeze money out of him/her even if it comes out of their pocket. Sometimes, it is my job as a tour manager to be a dick to people. We stayed with the singer of the other band, the Jackoffs. All the bands went to go eat at the Infamous (my favorite tour joint) waffle house! His dad was in the jellybean business and we got a huge bag of jellybeans the next morning!
Venue: 5-13 club

2-25 Greensboro, Nc

Manager:
No promotion on the show. The guy never got posters that should have been sent to him. Damn! Cliff, our drummer, has been sicker than a dog for a day now. He can't stop coughing. He coughed so much that he started throwing up. We couldn't play the show since he was so sick. It didn't matter anyway because only about 9 people came to the show. To top it off, someone also stole a cd from the merch table. Fuck! Jorge from the Decepticonz got laid by this fine girl that came to the show. He stayed in Carolina and had to find his own way to Virginia the next day. We decided to drive to Charlottesville, Va to stay with Bartley in his dorm living room. Bartley is one of the guys that runs too hep and he also booked the tour with me. On the way to Virginia, we were stopped by Virginia's local welcoming committee. (a.k.a. The fuckin' cops). They harassed us, of course, and thought that a traveling band from California was a likely potential for having drugs. After pulling each one of us out for questioning, we got away with an \$87 speeding ticket. At least, they didn't plant something on us.
Venue: somewhere else

Damn! This tour is losing so much money. I thought it would be a great tour but the southern states were so flooded and bad weather followed us everywhere. Not to mention the fact that every other ska band is touring at the same time. Shit! I thought that these bands would draw people. They are fuckin' awesome bands, too! Oh, well...Live and learn!

2/26 Charlottesville, Va

On the way to Charlottesville, Va we got stopped by some county sheriffs for

speeding and we played cop games for about an hour before they extracted our beautiful glass pipe and sent us on our way. People listen, support norm! and the unconditional decriminalization of pot or fat ass cops all over the country will be stealing your pipes and smoking dirt weed out of it at home behind their wives and chums backs. The motherfucker put it right into his own glovebox before he drove off. Fuck em! Anyway, we played a show the next night across from the university of Virginia, I mean Virginia...Many pretty young ladies here and everybody was chillin' outside on their lawns cause we arrived at the same time the first break of sun since the winter did. Our only good weather timing of the trip.

Manager:

Yes! I love this place! The campus life is where it's at! I guess I haven't got that party bug out of me yet. College shows are the best! So many hot women! I had my eye on this one girl that lived upstairs from Bartley's freshman dorm. Wow! She was beautiful! I walked with her to the bus later that evening and invited her to the show later. The show was great! So many beautiful, perky college women, just having fun and getting drunk! I saw that girl there and we spoke a little but I had to watch the merch. We got paid very well because Bartley was the promoter for that night. All the bands went back to Bartley's dorm living room later to party. That girl flirted with me after the show, but it was weird because she was also hanging close with Bartley's room mate, Frank. I didn't want to interfere, so I decided to keep it cool. But I wanted her so bad. She looked so ripe for the picking that I just wanted to eat her from head to toe (and everywhere in between). We went to some other girls dorm and they smoked us out! That put me at ease because I've been so stressed lately as to the downfall of shows.

We all stayed in the dorms after another night of partying!

Venue: Tokyo Rose

2/27 Hagerstown, Md

Sketchy inbred kids who went nuts for our shit. Cool. We also finally got our new full lengths cd's. Yeah, we are now full lengthed.

2/28 McLean, Va

The Decepticonz show it up. We played for around 550 ska-punk crazed teens in their hometown at the old firehouse. We sell tons of shit and buy a lot of beer after giving the drug store manager a bunch of shit for not selling to us. Natural ice out of bottles and watching Darrell trying to hit on a lesbian. It didn't get much better than this all tour long.

Manager:

This is the hometown of the Decepticonz. The show fuckin' rocked. 560+ people sold out the place. This was great because there was a Reel Big Fish show in town the same night. We made sooo much money on merch and our \$150 guarantee helped too! There were so many little hotties! Just one problem though, none are over 18. This club is for young kids to go to so their parents won't have to worry about them getting in trouble. I met this girl & we were going to here house to party after the show. She was 20, I think. I was so attracted to her. It turns out that she goes both ways, but she wanted some pussy that night instead. Oh, well...I just got wasted and passed out instead. Cliff and Blin had taken the van to drop off a good friend of theirs off at the train station. It appears that since they never came back, they drove to Baltimore to party with them. Bastards! Those girls were fuckin' hot! We got a ride to like the next morning

by the girl that fucked the girl I wanted to fuck. Yeah, keep on bringing me down. Shit!

Venue: the old firehouse

3/2 New York

Our lives have been changed forever. We have seen the top of the rocknroll mountain. The gods of rock have smiled upon us because we saw the surf gunz live. Well shit, they were originally gonna make us open up for them, but clay did a little standoff with the tinier dude from too hep whose actually in the surf gunz and basically said we won't open for a joke band because we were working musicians, see (boy the lies just keep piling up...) Well, at least we got play in the east village. Woke up in the Bronx to Jamaican nickel bags and beef and veg patties and a long cold ride to Penn

3/2 Manhattan (Greenwich Village), N.Y.

Manager: new York is soo crazy! We had so much fun yelling at people in a n'York accent! People just drive crazy and they don't give a fuck if you are a pedestrian. I could never live here though! Everyone is just so rude. Its like you have to be that way to survive there. Fuck that. The city life here is so fast-paced.

I found out today that my nationwide distribution company is dumping my



label. What the fuck? I'm so pissed! The show was decent for the Decepticonz, thought that I was hitting on his girl. I kind of was, but I knew to keep my distance. I got to meet and see Jiker perform. They were pretty good! We drove to the Bronx to stay with a friend of the band, Scott Runyon. The magic guy from Eagle Rock. We got soo wasted at his pad & passed out cold. We ate Jamaican beef patties around the corner the next morning. Blin's girlfriend goes to school in Boston and she came down to the show with a few friends. Her and Blin slept in the van because they wanted to be alone. They were hassled by the cops because she was screaming. That was so funny!
Venue: Coney Island High

3/3 Moosic, Pa

5 people rocked and rolled to our mighty wall of sound. Freezing cold and a flat tire in Iona, Pa (pop 230) where some old dudes hooked us up w/ a good tire deal.

3/4 Akron, Oh

This was one of the odder shows on tour. Apparently, parents don't have much control over their hormone driven teens here. Never before have I seen so many mid puberty kids drinking, smoking, and sexing. We actually saw some 15 year old punk dude getting head in the bathroom. God bless America!

3/5-9 Ann Arbor and Detroit

While Darrell hooked up with his last tour

sweetie, we had two shows in five days so we resorted to a lot of drinking and ralding this poor girls well stocked bar (she actually offered it up, not knowing what would happen) all of Ann Arbor was on spring break (like every other fucking college town we played in) so we bailed to Detroit to visit an old friend from Cali. We ended up in the brickhouse ghetto watching oddball flicks, playing video games, smoking schwag and the cheapest beer and food we could find for our pooled money. Tour is the life...

3/10 Indiana

Manager:

The In-store sucked! It was spring break and no one was in town. 3 people showed up....000000! The owner of the record store bought cds from us. We had nowhere to sleep, so we decided to start driving to our next show in Naperville, IL. The road was so bad going to Chicago. It started snowing like crazy and we had to pull off the road and sleep in the van at a gas station. I'd have to say that this is the worst night of sleep so far on this whole tour.

Venue: Stevie Ray's record swap

3-11 Naperville, Ill.

It took us 6 hours to drive 30 miles through snow and ice covered roads. When we reached the suburbs of Chicago it was sunny and nice in store for around 40 kids. I think we were going to enter Bocephus in the speed skating tournament in the 2002 Olympics.

Manager:

We woke up at 7:30 and headed for the Chicago suburbs. We were stuck in traffic for hours because of the snow on the roads. We eventually got to the record store/show and hung out until it was time to set up. A lot of kids showed up and we sold little merch. The manager of the record store let us stay at his house a few blocks away. He went to a concert that night, so he left the back door open for us. The rest of his room mates came home and were surprised to find 12 strangers in their house. We blazed and drank and watched "Bad Lieutenant".
Venue: record swap

3/12 Springfield, Ill

We played an indoor skate park in the old part of town. A huge brick building with 2 half pipes, a full bowl and a quarter pipe, but no heating. So we played in between one of the half pipes wearing wool hats and jackets to stay warm. Some very friendly people put us up at their grandma's place and we got a case of pbr for 4.995 middle America is a great place with shitty buds.

Manager:

home of the Simpsons....? Well, there are several other Springfield's across the U.S. The show was kinda fun. The promoter really wasn't watching the door, so some people just walked in. This place is a miniature indoor skate park. We walked out with \$32 for each band. We stayed with a friend of the promoters and got baked that night. Blin got blown by the female promoter and then he fingered her friend also. The same girl that Blin fingered, also blew clay in the shower. This chick was wasted and hatin' it. She took us to her house the next morning and let us eat all the food in her fridge. This girl pranced around half-naked (literally). Its too bad she was fuckin' ugly.
Venue: skank skate

3/13 Chicago

Once more we shared the stage with the amazing rock machine known as the Donna's. Our first bowling alley on tour, and our third overall, we had a good time even though it was sub freezing freezing outside and our van door wouldn't close because of that. We all

spent a little time trying to get closer to the donna's. Ike asked them straight up "are you girls nymphos or what?" In reference to their sex fueled lyrics. The guitarist avoided the question altogether by responding "I only write the guitar, not the lyrics..." After the show, blin, clay, and paul g went to an after hours club to see blins cousin spin records and down leftover drinks because of our empty pockets. The rest of the crew stayed at the fireside bowl to see captured by robots (Jay vances psycho-solo project) and their eyes laid witness to the ass kickin band the baltimores (who have since become a group favorite). If you ever see their album, buy it.....Noise don't dissappoint. The only person who wanted to get with blin's cousin more than any of us was blin himself, Jerry lee lewis style.

Manager:

Tonight, the Adjustments would play first. Every other show with the Groove Ghoules, I made the decepticonz play first. The show fuckin' rocked! There was about 500 kids there! We competed against Reel Big Fish that night and the show was awesome!

I love watching the Donnas! They are so fuckin' hot!!! Especially the singer, Brett. After the show, two of the adjustments and stayed for the late show. The rest of the guys went to a rave with blins cousin that lived in Chicago. We stayed to watch Captured by Robots. This band consisted of 1 guy on bass, 1 robot guitarist and 1 robot drummer. The guy that controlled the robots used to be in Blue Meanies & Skankin Pickle. It was pretty cool to watch, but I think the music sucked. The baltimores came on next. They were pretty good. Good enough for me to buy their cd, that is. We drove back, all wasted, to Naperville to stay with andy again. Venue: fireside bowl

3/15 Iowa City

The usually reliable gunnerz came up empty handed because of spring break (big fuckin' surprise) an anticlimatic last show with the Decepticonz, we just drank a lot of free beer, traded merch and hugs, and smoked some farewell bowls. Darrell wasn't so psyched that he had to drive because we were all so drunk from the free beer.

Venue: gunnerz

3/16 St. Louis

Our show was cancelled but we managed to stay busy. After a pleasurable tour of the Budweiser brewery and paying homage to the kings of pisswater, we did some laundry, then went on to hang with gerry the trombone player from mu330. Clay went off with his high school crush for the night while the rest of us went down to gerry's neighborhood bar. Nobody remembers much except for blin trying to hit on a 40 year old barfly and someone throwing up somewhere....Gerry sure know how to show hospitality.

Manager:

Gerry took us to this local bar across the street. He bought every round of beer and tequila or whiskey as a chaser. We

played pool and got sooo wasted that I don't even remember leaving the bar. I woke up the next morning wondering how I got in my sleeping bag, or even back to gerry's for that matter. What a hangover. Gerry treated us right.

3-19 Denver, Co

Manager:

We arrived too late to play the party, but we partied anyway. This was the bottom level of this big house that was turned into something out of the movie "Suburbia". Very strange kids that hung around this place. One kid had been hit in the nuts by a hockey puck and he showed us his nut that had been swollen to the size of a mango. The kid that lived at the house had this scrotum that hung so low, he could slap it against his chest. They even had it on video! Fuckin' weirdos!

Manager:

Today was our last time eating at waffle house. This is one of the best places to eat while on tour! To bad this is the furthest they go west. I will miss it. The venue was half venue/half bar. I thought the show would be a lot bigger. I know the promoter lost money. This was our last show with the donnas and the groove ghoules. How I will miss those babes, the donnas. Merch didn't go well at all. We spent the night again at that freak, blairs house. We needed to wake up early and get to utah.

Venue: the snakepit

3/21 Provo, UT

Manager:

This place was half venue/half wrap restaurant. The show was awesome. It was just us and buck-o-nine and there was over 300 kids there. We sold a shit-load of merch and even ran out of posters! We got 1/2 price wraps and free sodas. Cliff, our drummer, got busted outside the venue for underage drinking. The cops came into the venue and took all the beer from backstage. What dicks! The promoter that I got the show through didn't even show up. She told us that she had a place for us to stay. We found a place to stay with these two mormon girls. They cooked us food and made us feel more welcome than we would at home. We bought two cases of beer, but for some reason, the alcohol content is much less than in other states. We drank sooo much and didn't even get wasted. Drinking beer in Utah sucks!! Venue: the wrapbody

3/22 Reno, NV

Manager:

We awoke late since last night was our last show before driving to California. We went to lunch with those girls, said our goodbyes and were off to Reno. I drove 8 hours straight from provo, utah to reno, nv. That was the most exhausting drive I've ever done. When we arrived I was still wired from those pills. We ate \$2 prime rib and hit the bar. After an hour or so, I was almost passed out on the table from exhaustion. It hit me so hard. I'm going back to Call, Call, Call.....

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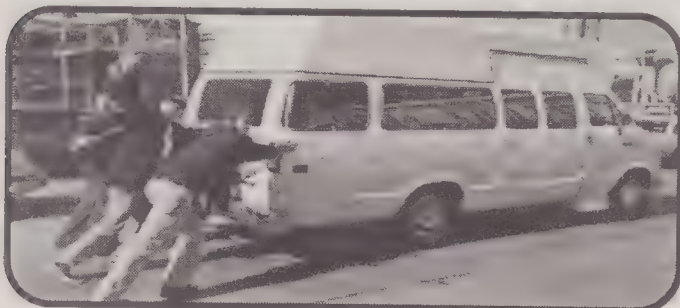
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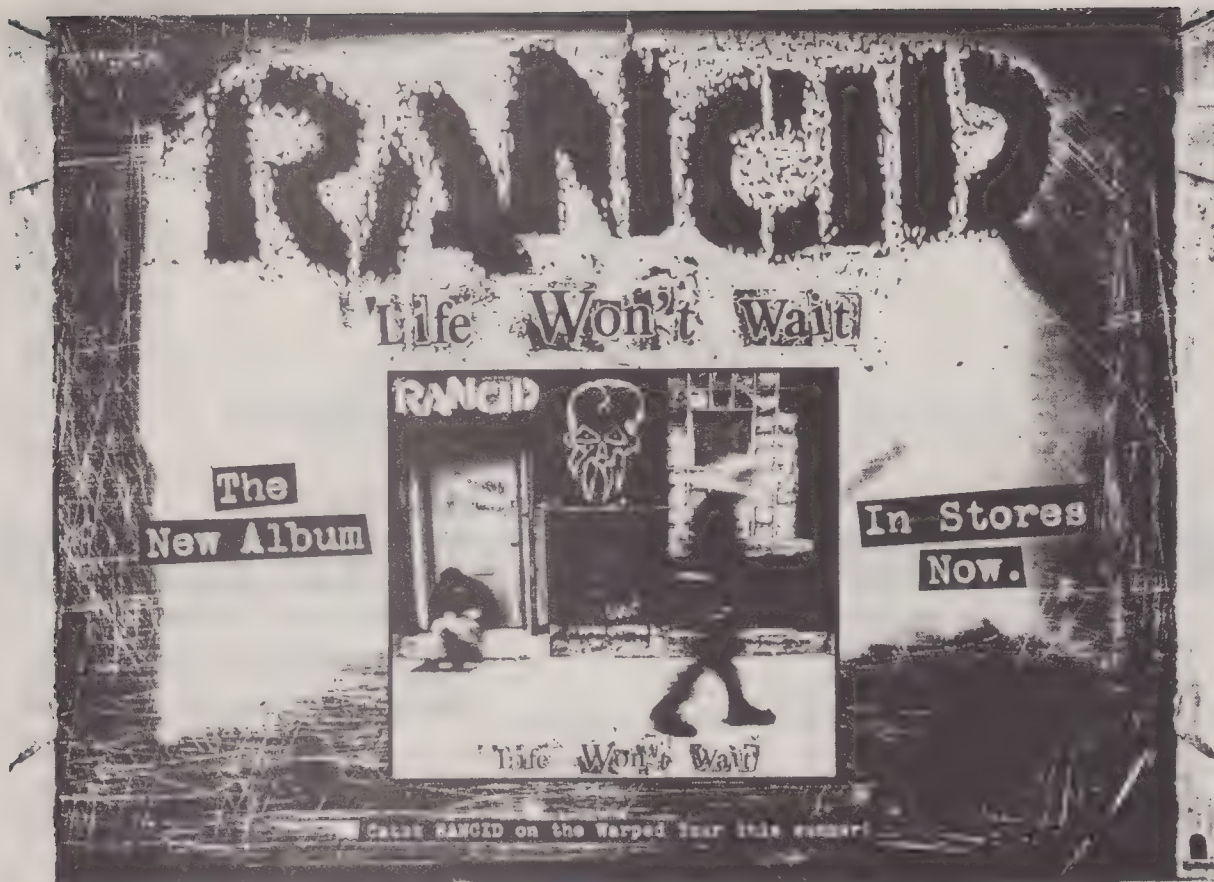
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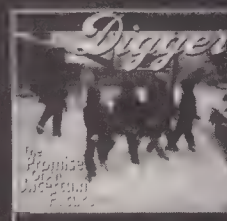
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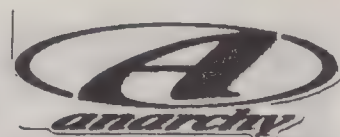
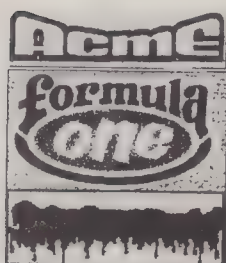
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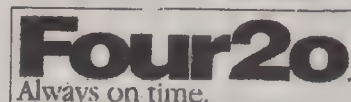
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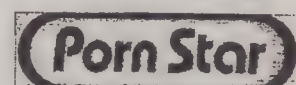
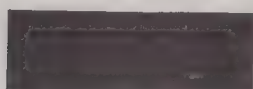
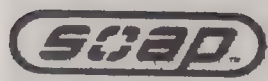
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MAN WILL SURRENDER MAN WILL SURRENDER

MAN WILL SURRENDER

Interview by David Turbow

I caught up with Man will Surrender's singer/guitarist Lance Webber by telephone on Jun. 21st, 1998. The band has being its dues for many years: playing, auditioning, reforming, recording, and touring. The attitude behind their latest self-titled melodic post-hardcore album on Revolution exudes a sincerity and honesty that is rarely found in the music industry.

What are your plans for the summer?

Our drummer and his wife are going to be having a baby. So, the band will be playing some local shows, working, and making some money.

Does anyone in the band do work outside the band?

Whenever we're home we work. We have a pretty strong work ethic. Being in a band wasn't initially looked at as being work, but things have changed. And we definitely take our work seriously. I work with concerts around L.A., so I'm seeing things from the other side of the fence so to speak.

MAN WILL SURRENDER

It's a good way to keep myself in check because I get an understanding of the big picture when it comes to concerts and gigs.

You told me that you were the best man at your friend's wedding in Detroit last week, right?

Yeah, I had to make a toast to the bride and groom. That was definitely an eye-opening experience for me (being in the Midwest). I had the chance to see how their views on romance and love are different from ours. It was a pretty romantic environment. I think it's a reflection on L.A. too and the way people live out here. You see so many people getting divorced around here. Especially, people in the music industry lead these strange, obscure lives with twisted relationships. Out there, you see generations of people with married parents. It kind of gives you some hope. Especially in the inner cities there are a lot of torn families. It puts a burden on people's lives when their families are torn. It was fun being in Detroit, though. I got to go



SURRENDER

back and see my friends.

Has Man Will Surrender toured the Midwest before?

Yeah, we've toured the entire U.S. several times. We've toured within the last two years with The Deftones, Human Waste Project, Shelter, Orange 9mm, Far, Shift, Stanford Prison Experiment, H2O, the Dammed, Texas is the Reason, Both Worlds (singer of the Cro Mags), Tura Satana, Fahrenheit 451, and the Promise Ring.

Have you guys ever had the chance to play with Helmet?

No, we haven't. We were going to play with Handsome (Peter Dinklage) from Helmet's band. They were touring and had asked us to play a show in L.A. with them. Their drummer had an accident where some stuff fell and it punctured his lung and they had to go home. So, that's as close as we came to playing with them! We're definitely fans of Helmet though, as well as bands like: Quicksand, Fugazi, Jawbox, and Seaweed. Some of my favorite bands are also Swervedriver and Radiohead. And one of our favorite bands that never made it big was Failure.

You guys got started in the Inland Empire of Southern California, right?
To put it in a nutshell, Pomona Valley is

in our home. That's where our roots are. And, one of the members still lives out there. (I ask Lance about Mean Street and their ninth anniversary party with ska bands playing). Yeah, that magazine has been around since Riverside has had bands! I heard that there's this new music called Ska that people have been into lately jokingly. Punk rock is pretty much what I grew up on. Punk, Oi, Reggae, Ska, are what I've been listening to them since the early '80s. But now that I've had loud music blasting in my car every day, I've started to listen to Jazz, Classical, and even rock music that's easier to listen to. I just heard a band called Curve that I liked. We've seen them in Detroit. They have more of a Techno sound to them.

Is Revolution a "major" label, or do you feel that the distinction between "major" and "indie" has been blurred? Let's just for the record say yes. I guess so. But to me it doesn't even matter. It's kind of like a double-edged sword. Revolution

MAN WILL SUR- MAN WILL SURREN- RENDER MAN

is financed by a major label. But it's run independently. They're supposedly at the same caliber as them. They have the money of a major label, but not the pull. So, they're kind of doing things on their own. Sometimes you know that you will have the attention that you might not get on a label with a huge roster of bands. The majors have so many bands, that you'll actually get missed some times. So, it goes both ways. There are two owners, Irving Azoff, and then you have the Warner money. I don't even really understand the difference! To me, it's like you're either struggling, or your not. At this point we're all happy to be supported by a group of people that believe in us. And that's what matters.

Will you be touring again soon?

Music-wise we're going to put things on hiatus for a little while. Family is really important to us. We've always felt that way. If we can make sure that everyone is happy at home, then they can be happy out on tour too. Being in a band is like being in a family too. It's like an extended family.

We will be doing some local shows in the next few months, so keep your eyes out. And, to anyone I haven't talked to in a while, give me a call. I'm sorry that I haven't called you guys in a while, I've been on tour.

are you ready young man?



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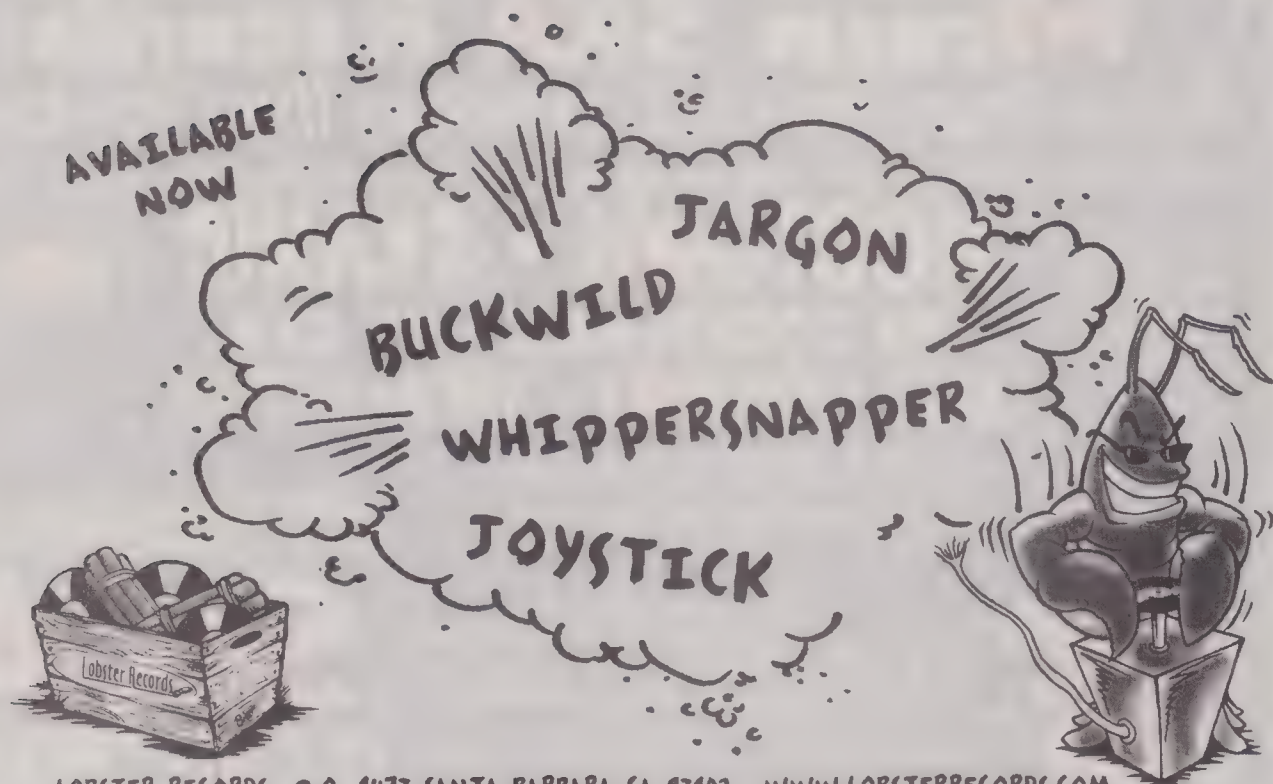


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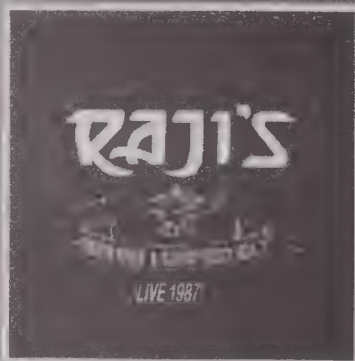
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**STITCHES
SMUT PEDDLERS
SPOOKY**
JUNE 27 @ MOGULS
BY MAUXA PHOTOS BY SCOTT W.

Right off Hollywood Blvd., a couple blocks west of Vine is a prime spot for raw, brave, unbridled punk energy - so one would imagine. With a large main room and stage, tall ceilings, great acoustics, ample bar, and really cool lounge in the back, complete with theatre size screen, this club seemed to have it all. Unfortunately, it has faced a plethora of bizarre problems including the city and the hotel next door, who is now in the process of suing them over supposed noise infractions. The result is that presently all shows must be over by midnight, and not a minute later! The effect of this madness was felt the entire evening....

The first band was suppose to go on at 9 sharp,



so I was expecting to see them on stage when I walked in at 9:20, to my surprise the stage was empty, so was the club! I bought a drink and meandered back to the lounge to check out John Spencer Blues Explosion on the big screen. As I hung out, I was able to eaves drop on a conversation with the sound man telling the lead singer of Spooky that he had to go tell the Clones (the band scheduled to play first), that they'd been axed from the bill. Not a pleasant duty. Spooky was suppose to play second, but I guess their guitarist showed up late, so the Smut Peddlers ended up going on first.

By the time Smut Peddlers took the stage, people started showing up. The attitude of the band seemed really light and upbeat, they were going to have a good time no matter what. This spilled onto the crowd, and immediately people started to kick back and enjoy themselves. The band was musically solid overall, but the some songs were hard to differentiate. The cover of Suicidal Tendencies "Subliminal" was identifiable and pretty damn convincing. With big, bugging eyes and a rugged looking 'hawk the lead singer had an a very captivating presence, his voice reminded me of Mike Muir and Stiv Bators (S.T. & Dead Boys respectively). The lead guitarist was exceptional a few times, but he seemed almost shy, which sort of faded him out at times. The drummer was the most impressive, she was extremely precise, very straight, right on the meter, definitely the best percussionist of the night.

Spooky eventually found their missing third man and took off with a blast of pent-up furious energy. They're a fun band to watch, not just because they look like dark characters from



some sort of Glen Danzig comic book brain-child, but because they have excellent vocals and solid rhythm guitar, bass, and drums. "Vampire Girl", "Werewolf" and the very requested "Suicide" were all memorable, with the harmonies between the lead singer/bassist and the drummer/back up vocalist all very strong. "Johnny Robot" was a good sing-a-long drug song, but the lead singer had a bit of trouble with his collar rubbing too tightly against his vocal chords, he managed to nail the high notes gracefully, with evidently much to discomfort to himself! The last song of the short set was a cover of the Misfits "I Turned Into a Martian", but the lyrics were changed to "I Turned Into an Asshole" and dedicated to Jerry Only (of the Misfits). Spooky is good, but would be much better if they either forced the guitarist to practice his leads a lot more, or they brought in a fourth guy to do the leads.

People were filling up the main room just in time to catch the Stitches, a band that has a pretty big buzz going right now. They took the stage and intensely ripped apart the first song, sounding pretty tight. The singer, with a moppy cropped mass of blonde hair, big black sunglasses, and lanky body, moved, jolted, and twisted in a manner almost identical to Iggy Pop, with a similar, but more subdued attitude. He was nursing several broken ribs with a few cock-tails, an injury recently acquired at another Hollywood gig (how Iggy-esque). His voice was very good, but he seemed to have picked up that sort of whining, British, Johnny Rotten tone. The lead guitarist was really on fire, he had a Johnny Thunders sound and style, and seemed to be the glue that held it all together. The energy between the guitarist and the singer seemed very impassioned, they played very well off one another. The songs were unannounced for the most part, as the pressure was on to hurriedly finish by 12. The pit began to swarm after the third song, but security was extremely tight so it mellowed out fairly quickly. Regardless, the crowd seemed to really enjoy the entire set. I will certainly check this band out again, they were very entertaining and had a good old school sound. I also look forward to hearing their full length CD, due out soon.

After the Stitches left the stage, we were aloud to hang out long enough to enjoy about 1 more drink. By 12:20, security was herding everybody out, including band members, forcing us to cold, cruel pavement of Hollywood Boulevard on a Saturday night. Damn the city for cutting short our good time!

**Jeppries Pan club
Rx bandits
Mr. Brown
Alcoskalics**
(Our best writer in years -this is what you get from the internet)
6-27-98
Fly theatre victorville, ca

This was a great show first Mr. Brown went on they warmed the crowd up with their great song properly named 4:20, next was one of my all time fav's the alcoskalics i mist there set cuz i had a sudden tounge down my throat (oh what was her name) then came the rx bandits these guys kicked serolus ass but rich the t-bone player was still a dick not to mention rich of the hippo's played t-bone with them that night, next came my good friends and the reason every one was there jeffries fan club, if you want ever been to a J.F.C. Show this was the one to go to I'm tellin' you they played a great set with all the new songs from there second cd "nothing to prove" these guys don't need to prove shit to me they kick ass. Over all it was a great show.

That was a true show review from Saturdays show, thanx, mario reyes/marioshigh@lin-kline.Com

**Blue Bird
Electric Frankenstein
The ADZ
Red Aunts
Frodus**

June 6th @ The Troubadour
by Ty Robinson
photos by Scott W.

This show was, a bit less that satisfying. If it weren't for one or two very high points, the night would have been a complete turd. I'm gonna skimp a bit on the detail, and story telling cause frankly, it's just not worth the story trouble. Here we go.

Frodus- Super geek noise core with no redeemable social values. The vocals were sand through a bullhorn half the time, and were always screamed. At the end of their set the singer ran around the club yelling in peoples face's with the horn. A cross between Weezer and Sonic Youth on mushrooms.

The ADZ- I don't give a shit who these guys are or what band they used to be in. Maybe this kind of shit cut the mustard 10 years ago, but there are plenty of bands doing it better and faster than the ADZ are doing it today. I'm afraid it's time for you fellows to hang it up. You cannot continue to ride in the coattails of your past successes. Update your selves, get pierced or something, I don't care. Just don't expect me or anyone else to like you cause of what you once were.

Electric Frankenstein- I had heard so many good things about this band that they couldn't possibly live up to the expectations I had for them. Of course they didn't. I was pissed. E.F. was a whole lot of ugly packed onto one

stage. The singer looked like he could be Richard Simmons' overweight drug addict brother. Wearing a pair of faded black tights and a New York sweater, he wasn't much to look at. The rest of the band was just as haggard. Musically speaking they were little better than the two bands before them, but still not that great. They had a fairly typical old school sound. Songs they played were; "Right Now", "Right On Target", "Neurotic Pleasures" and "Demolition Joyride" which they dedicated to Geffen records, before telling them to fuck off. Scary stuff indeed.



Jump-starting the evening impressively was Bluebird, a cross between Rage Against the Machine and Nine Inch Nails who actually were worth a shit. A small shit, but a shit just the same. It wasn't a sound or look that made them better, just an overall improvement to the quality of the music before them. I met the singer Sam one time and he seemed like a very quiet mild mannered dude. On stage he takes an entirely different persona, screaming, yelling, really letting the animal within come to the surface. Definitely worth seeing again.

Red Aunts- Before I saw them, of official position on this band was a big fuck you. I'd heard their c.d.'s and I thought they blew, as was my opinion for the first few songs of their set. Then, like a baseball bat to the crotch, the beauty of the Red Aunts hit me. You see, they



do suck. But they are so unapologetic about the fact, and they rock so hard while they are sucking, that they end up being good. It's like a dog that's so ugly it's cute. Three weeks later, my ears are still ringing from all the barking they did. In true rock star fashion, lead singer Terri was piss drunk, even before she got on stage. Not quite half way through her set, she said "I need more to drink, something hard." as if the beer she was constantly nurs-

ing wasn't doing the job. Shots of tequila were brought to them and the crowd cheered as they each drained a shot of that fiery, piss like liquid from south of the border that we all know and love. A few songs later she noticed how subdued the crowd seemed to be, and she said "you know I'd be bored too if I had to sit through all the shit before!" True as this may have been, it was a pretty gutsy thing to say with all the other bands still in the house. "What are they gonna do, kick my ass?" she smiled, and ripped into the next song. In one final act of bravery, or stupidity, which ever way you look at it, she climbed up one of the scaffoldings on the side of the stage and sang the last song perched on top of, and managed to be as loud, and obnoxious as she was in the first song. The Red Aunts harness so much anger and emotion in their songs that you can't help but be drawn to them. From what I hear, they are breaking up soon, so if you can, go see them. It could be your last chance to see the queens of punk rock.

22 Jacks Sprung Monkey June 3rd @ The Barn - Ty Robinson

Opening tonight's show was San Diego's very own Sprung Monkey. All I knew of them was their single "Get 'em Outta Here" which has been quite a little bit of air play these days. It's not a song I'm particularly fond of, so I didn't have very high hopes. Of course, just like anything else in life, they weren't quite what I expected. They played everything from Chili Peppers funk, to Korn like metal. Utilizing a vast array of effects, each song had a sound of it's own. Their strongest point as a band had to be the drummer, who delivered earth shattering beats, and tremendously strong back up vocals, all the while sitting parallel to the front of stage, rather than facing forward as drummer's traditionally do. One song "Hard Times" had a bassline that was so erie that I curled up into a little ball and cried for ten minutes. They also played a respectable cover of Tom Petty's "American Girl", which in and of itself I don't have a problem with, but why is that the only Tom Petty song anyone ever covers? (Hey, can I get some "Free Fallin" over here, or maybe "Mary Jane's Last Dance"? The guy has a shit load of songs, but that seems to be the only one that gets covered.) Other than that, Sprung Monkey's pretty good, and went off without a hitch.

Sandwiched between Sprung Monkey and Unwritten Law, was 22 Jacks. This is a band that I would have been really into 3 or 4 years ago. As poppy as a sheet of bubble wrap, just can't get me going the way they might have done some time in the past. Don't get me wrong, I dig the power pop. But when a band plays pop-oriented music, I expect them to act accordingly. No, they weren't up there breaking things, and choking themselves with the mic chords or anything, but the way the singer was shaking his head around, dancing to and froe, it seemed like he really wanted to be rocking. I don't mean any disrespect, but 22 Jacks just don't rock. They did play some good tunes, including "Quit", "Sometimes", "Somewhere In Between", and a cover of The Police's "Message in the Bottle" on which big Steve Soto took over the singing duties. I read

somewhere that Soto said he wanted to find a sound between punk and Motown. He may well have done that with 22 Jacks, but it's a blend that doesn't quite hit the spot. Capping off the still young evening, was headliner Unwritten Law. While they weren't quite as high on the pop scale as the previous band, they are still very listener friendly. On another night I might have been more into them, but after having so much bubble gum stuck in my ears I was hoping for a bit of audio abuse. I didn't get it. However, if your a real big U.L. fan this was the show for you. Singer Scott russo's vocals were gripping, and he had an excellent stage presence taking command of the crowd, while dancing playfully with the mic stand. The rest of the band put on a stellar performance as well, playing a wide variety of songs from all three of their albums, including a few cuts from their newest record, which by all accounts is top notch. Unwritten Law influences bubbled to the surface when opening with "Falling Down." For nearly an hour they didn't let up playing catchy choruses and upbeat verses. They also played "Superman" the song that scored them a minor hit a few years back, and another that really caught my ear "Lonesome". Once again, a good set, by a terrific band, I just wasn't really into it.

There you have it; a short review for a short show, packed full of power pop ditties.

Suicidal Tendencies Damnation May 29 at the Troubadour by Chuck B

The minute we stepped within a few feet of the line leading to the Troubadour that night, you could almost feel the energy, the kind of energy you feel when you know they are going to tear the place down. The thing about Suicidal Tendencies that is most awesome is that it draws the most diverse audience of any band. You have your cholos with their S.T. bandannas, and you have your older groupies who are usually large, you have people representing every race and ethnic group. And the funniest things is that each one has a Suicidal shirt and pants or shorts on.

As soon as we got into the club, you could see that it was going to be packed wall-to-wall. Damnation played first. Starting the show off with a bang, Damnation, a very talented old school punk band tainted the crowd with attitude ripping through mostly new songs. Nevertheless, the crowd didn't react much; it seemed like they were saving it all for the Suicidal Tendencies.

Psycho Mike took the stage and made a few announcements before launching into the band's title track. I've never seen a crowd react so strongly, even at large shows. Everyone was moving and singing along, with two mosh pits, not just one. When the band played "Institutionalized", everyone sang along. At the end of the set, people whipped out lighters and called for the band, who responded by playing a five-song encore. This was followed by a second five-song encore. After many thank yous, the band left a very satisfied audience behind.

HOME GROWN **THE** **MAD CADDIES** **THEE** **IMPOSSIBLES** June 6th @ The Barn by Ty Robinson

Thank God I'm 21 now. I know that it is an important thing to have all ages shows, and that without them, a lot of bands wouldn't have a place to play, but all you little kids bug the piss out of me. I can remember when I first started going to shows, how I felt like I was so much younger than everyone else, and that I'd never feel like I belonged there. Now, when I go to a show, I feel out of place for the opposite reason. Now I'm surrounded by 15 year olds wearing crooked visors and cargo pants. You guys look like you should be working at a hot dog on a stick on a military base. Fortunately, the Barn comes equipped with it's lovely beer garden, so in-between bands, me and my legally drinking brethren can drown our crotchety old sorrows in a cup of over priced watered down beer.

Warming up the underage crowd was Thee Impossibles. The power pop trio performed a strong set of Lookout style punk. Though their set seemed to be dragged down by weak vocals, which I attribute to the sound man rather than the band, they were able to display a great amount of style and very classic sound. With tremendous creativity in each song, they avoided the clichés of the power pop genre. One song had a whoa-oh-whoa-oh-oh scat singing part, that at first I didn't like, but the more I thought about it, that is something I've never heard anyone do before, so I have to like it for it's originality if nothing else. With that and more hooks than a fishing trolley, Thee Impossibles are destined for a place in pop punk heaven.

After a brief jaunt to my beer serving fortress, I caught the second band of the night, The Mad Caddies. Somewhere between the Voodoo Glow Skulls, and any number of funk influenced acts, this band has found it's niche. From the hardest ska-core to a vaudevillian bounce, you'd be hard pressed to find a band that mixes up styles so well. They played "The Gentleman", which is about a smooth talking guy who gets a lot of tail, and another called "No Hope" that was especially good. My one complaint with their set was the song which I'm assuming was called "Resist Control". Doesn't it seem like every other band has a song called that? I could name at least three right now. Maybe it's a cover that I don't know, but after hearing it from so many people, it seems to lose it's message a bit. I think I'll write a song called "Resist Resisting Control". Other than that, the Mad Caddies set was almost flawless. What's always the best part of their set is when they get out the banjo, and play some of that crazy funk that they do. The banjo gives the music such a cartooney feel that they should all be wearing Elmer Fudd masks. The fact that they are gaining popularity faster than a case of genital warts spreads, is testament to the fact that a little bit of creativity will take a band a long way.

Coming out in full force to support their major label debut "Act Your Age" was headliners

Home Grown. This much anticipated second full length, shows a more mature side to the four cuties from Orange County. They're still the same band you've all come to love over the last few years, John E. Trash is sill John E. Trash, making jokes about genitalia and farting, he is able to dish out snotty attitude with the best of them, doing a highly animated skank or a souped up macarena. But he and the rest of the band (Adam on bass, Ian on lead guitar, and Bob on drums) have managed to take the level of sophistication, both lyrical and musically, while staying true to themselves. Wasting no time, they were able to belt out a load of the old favorites like, "Better Things To Do", "Alternative Girl", a slightly revamped "Surfer Girl", Operation Ivy's "Bombshell" and a gut splitting version of Aqua's "Barbie Girl". The highlights of their set, for me anyway, were when they played all their new material. They've moved away from the basic ska-punk, scratchy guitar sound that brought them success early on, to a more power pop diversified style. From "Suffer" a slowed down, introspective, almost emo number, to "No Way Out" their hardest song yet, with a few classic H.G. songs like "Anti-Girl", they played a solid hour within which everyone could find something to enjoy. With such a well rounded album, and the big bucks of a major label backing them, don't be surprised if you hear a single or two by them on the radio very soon.

Grab Bag **Me First** **X-it** **U.X.A.** **Lucy Tuesday** June 12th @ Public Storage -Ty Robinson

My recent discovery of female bands like Bikini Kill, The Lunachicks, and The Need, had me brimming with excitement for tonight's show. A strong scent of estrogen, pit hair, and cheesecake filled the air as Lucy Tuesday took the stage. You have to respect a band like this, having been placed in the opening slot of an otherwise punk line up, they showcased a sensitive, vulnerable, almost illith fair style. I was standing at the bar reading a magazine as their set began, when suddenly I found myself floating towards the stage. An acoustic guitar and a voice that had been touched by an angel were sucking me in like a black hole. I don't know the name of the song, but it had a Mazzy Star like quality, and was sure to take all those listening away to a blissful state of being where nothing else mattered, or existed, but that song. They rest of their set went by really fast, maybe 20 minutes or so. Their other material was a bit harder, some of it being reminiscent of Hole, but none of it coming even close to being as good as the first song was.

Following Lucy Tuesday, was U.X.A. This was probably the only girl band I've ever seen that had something to say to go along with the music. I'm sure there are others out there, but this is the only one that I've ever seen. Most of the time when a band does have something to say, it's all political bullshit, that gets lost in the audiences' ears with names and affiliations, that have no meaning to them. U.X.A.'s, DeDe Troit took a different approach to her preaching, offering up slice of life stories and observations. Things that every kid in the crowd could remember and

make use of. She may have looked like the demon in her devil horned head-band and punk rock attire, but she came across as very sweet and sincere. She also proved that girls can play their instruments, with each member of the band making the most of their given musical duties. Their set started with "Real School", followed by "Instant Gratification" which had a Jimmy Hendrix like guitar solo in it. Other standouts were, "Crack Baby", the rockabilly influenced "All or Nothing" as well as their closer, "Anarchy and Justice For All".

Entering the building next, was X-it, from Long Beach California, or as it's known in the hood, "the LBC". X-it bursts on stage like an ovarian cyst, performing with more balls than Evil Kinevil himself. Sometimes melodic, always hard, you can't help but wanna kick something while these three girls are playing. Aside from the short skirts, tight buns and overtly sexual behavior, it isn't hard to see why they are on deck to be the next female rock superstars. Singer Grace can grab the audience by it's collective nut sack and make them beg for more, with her hard hitting basslines, and screaming vocal attack. The guitar player, Nicole, is slightly more subdued on stage, concentrating less on theatrics, and more on her instrument. Her style of play is a simple one, but within that simplicity she does well for herself. Drummer Anne attacks her kit with a ferocity, that few people, man or woman, are able to do. Without her, this band wouldn't be half as good. With lightning fast fills and Gene Simmons like tongue extensions, she can't be stopped. They do a boner inducing cover of "Orgasm Man" and house rocking originals like "Long Beach Slut", "The Hole" and "What Happened to Mary" about their old guitar player. X-it never fails to kick butt, go see them very soon.

Me First, from San Francisco do power pop like nobody's business. Three mid 20 to 30 something women and one guy, combine clean and distorted guitars and ear catching solo's into a half hour set that is well worth catching. It was cool to see some older women on stage showing the world that it isn't just young girls who can rock. These are women who could be your teacher or even your mother. I don't think they said what any of their songs were called but, they were all of high quality. Next time they come through town, I'll be first in line to see them.

Closing this night of menstrual mayhem was Grab Bag. They reminded me a bit of Lucious Jackson, minus all the disco funk crap. Guitar player Connie had a huge board of effects and she made the most of them. Along with all her pedals she sported an actual knack for the guitar, with light hearted rhythms and blazing solo's. The bass player, Cherrice was good, at one point she jumped off the stage, and fell over, but managed to keep playing. It was drummer Megan's birthday, so after the rest of the band sang to her, they buried her under a mound of silly string. Over-stepping her vocal range at times, Heatherton sang well with a playful attitude. Towards the end of their set, grab bags were handed out (oddly enough), filled with cup cakes, incense, candy and other girly shit.

Much to my surprise, I heard good music from even the bands I had low expectations of. So next time one of you kids is making fun of the girl in the corner cause she has a mustache, or throwing peanuts at the fat girl nobody likes, remember that five to ten years down the road, that same girl could be rocking your world.

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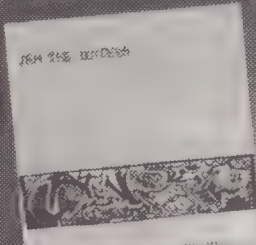
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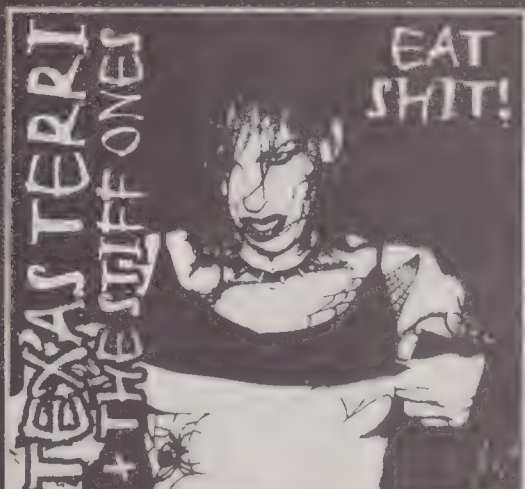
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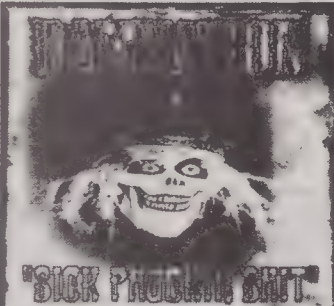
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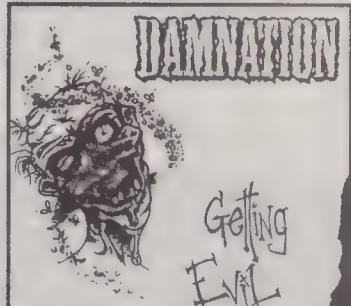
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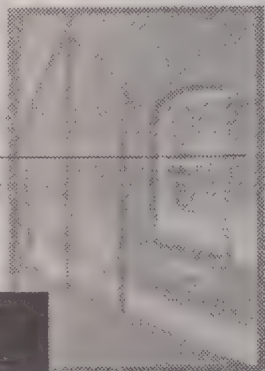
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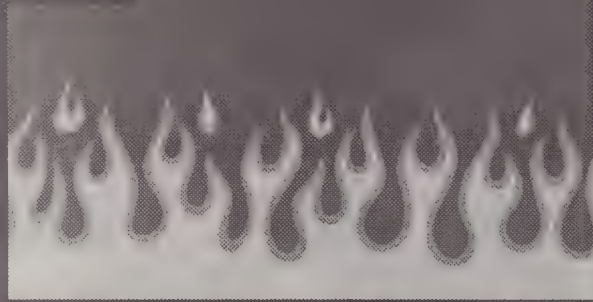
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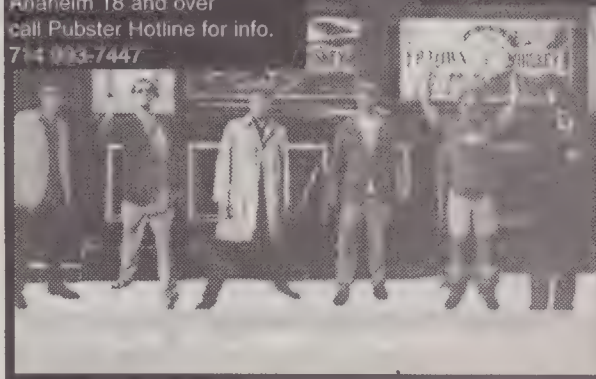
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-Reid Fleming



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EPITAPH REC.

Although they will never admit it, most of today's new school punks owe their existence to Rancid, Green Day, and the Offspring. Even those poser crusty-patch punks that roam O.C. as well. Now that time has worn on it seems that Rancid are no longer "cool" or "punk". Yet they are the only band of the trio that have continued to stay in familiar territory and release mediocre records. "Life Won't Wait" is not a masterpiece by any means, it has its weak points. But the band have maintained a quality level that should not disappoint any true fan of good music. The record opens with the explosive "Bloodclot" then takes a rollercoaster ride through reggae, soul, and back to punk rock again. Some of the

tunes just plain rock, others fall short, yet still the bands genuine love for the genres they cover is evident. The CLASH comparisons continue as well, while at this time in the Clash's career they made "Sandinista!", Rancid have made their own version. Only a lot less cluttered and more streamlined. While alot were expecting this to be the bands first "bad" record, one can rest assured Rancid can still fuck shit up, old school style.

-Reid Fleming



MELTING POT
POLARITIES OF PARADOX
STIFFDOG RECORDS

"Polarities of Paradox" offers a combination of jazz, ska and rap, performed by an eight-piece band that includes a flute (you don't hear that very often). The ska numbers are generally instrumentals and pleasant. The jazz numbers tend to have vocals that are spoken rather than sung. I can't say I really liked these very much. One was about a raindrop that needed some urging to drop, unless he wanted to wait until he became a snowflake instead. Probably most popular on the college circuit. Your call.

-empty



DEFLATOR MOUSE
IF GOD WERE A DJ
POPSMEAR RECORDS

Deflator Mouse is a 2-piece studio band led by Scott Llamas. On "If God Were a DJ", Llamas sings, plays guitar, and performs all of the bass tracks. Stefan J. Veselko, pounded the drums quite accurately on this 1996 effort, before his glory days in Supernovics. Have I heard of Supernovics? Anyhow, the album rocks and was re-released on Llamas' own PopSmear label in 1997. Llamas' nasal vocals on tracks like "Son" and "I Just Wanna" are a nice combination of Wall of Voodoo's Stan Ridgeway and Richard Butler. The acoustic track "Happier" is heavily influenced by Bob Mould in the best sense of the pop word; conversely, "Bowling Trophies" contains elements of both acoustic Country and narrative Folk songwriting. "Smidgen of Zen" is more than a smidgen like

Dinosaur Jr.'s noisy "Why Don't You Like Me?". A solid album.

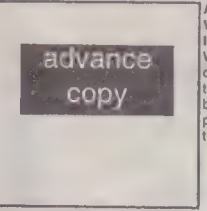
-David Turbow



BILL FOX
TRANSIT BYZANTIUM
SPINART RECORDS

Listening to "Transit Byzantium" is like taking a trip to Greenwich Village circa 1965. Bill Fox is a folk musician along the lines of early Bob Dylan, Joan Baez, Tim Buckley, with early Dylan being the most like. Fox uses the harmonica the same way Dylan did, and his voice has that same husky quality (notice I did not say "nasal"). The songs have the same earnestness, the same intimacy of tone and sweet wistfulness of a time when music reflected a social changes that it seemed would make the world a better place. Okay - maybe you had to be there. But as Elvis Costello asked, "What's so funny about peace, love and understanding?"

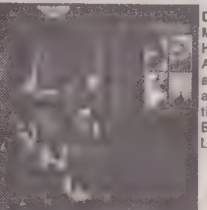
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ANTHRAX
VOLUME 8 THE THREAT IS REAL
IGNITION RECORDS

When I think of Anthrax, I think of bone crushing speed metal. Well kiddies, the bone crushing stopped and the speed parts could use a little tune up. If you like heavy guitar based rock n' roll to fast, not speed, but metal you got it here. I feel the songs are long and lack luster compared to some of the previous releases. Scotty and the boys got a little too old a little to fast.

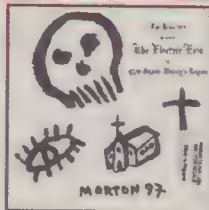
-Christen ManBox



DILLINGER FOUR
MIDWESTERN SONGS OF THE AMERICAS
HOPELESS RECORDS

A nice piece of work from Minneapolis (the land of Profane Existence) and they aint crusty. Gutsy punk rock blasting like a hybrid of Pegboy and early Stiff Little Fingers. A dash of melody, but chunky and hard hitting keeping them from pop-punk territory. If your into Anti-Flag or U.S. Bombs there is a good chance you might find yourself pogging to this. Looks like Hopeless is finally putting out some good stuff.

-Reid Fleming



THE ELECTRIC EELS
IN THEIR ORGANIC MAJESTY'S REQUEST
OVERGROUND RECORDS

If you want to find a cheeseburger you go to a burger joint, if you want to go find a bunch of fags go to a gay bar, if you want old-school punk-rock pick this one up. I haven't heard anything this raw or angry in quite some time. The only thing that comes to mind is TOOL's first EP. The Electric Eels were a band from the mid-seventies that was way ahead of their time and they pumped powerful images of frustration with the world to only a very limited audience. Today you can relive all the splendor and emotion of that era vicariously through a simple CD purchase. It also has five previously unreleased tracks that you Electric Eel enthusiasts will be able to appreciate. All in all this is a good pick-up for any time you feel like everybody's so full of shit.

-Vincent "the sinner" Sexton



HOMEGROWN
ACT YOUR AGE
OUTPOST RECORDS

Wow! When I popped this in to my car stereo, was I surprised. I have been seeing Homegrown at shows that I went to for like five years and I never liked them. I always thought they were sloppy live and they're debut album was even worse. Well, this new release has definitely changed my tune. There are many quality songs on this new release from Homegrown, such as, the hard hitting, "Suffer", the teenage rebellion anthem, "Grow Up", and the melodic punk number, "Let Go", and for all the dumb girls there's, "Wow, She Dumb". They won't admit it, but Homegrown has grown up, with matured lyrics and solid vocal harmonies. All I can say is this CD will make you want to run around the room while your simultaneously busting out with laughter.

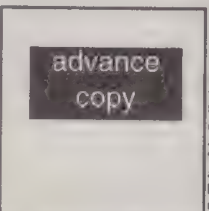
-Joe Licavoli



SEAN HUTCH
CRYSTAL METHANE
BASSET HOUND PRODUCTIONS

When I first opened the CD I immediately went to read about the artist, their lyrics and shit like that. On the second to the last page this dude has a personal message "urging all of us to explore vegetarianism, and all its wonderful benefits." For example, he says that it's "healthier" than "conventional diets" and some other shit about needless pain and suffering at the slaughterhouse. Wait live got a better idea. I can just go to the barn and feed store and buy some live chickens and tell some friends I'm having a BBQ. Then at the party, I can just break out the live chickens and then ritually kill them in some sort of sacrifice. Next, I'll give thanks to the stupid animal that had to die so I could eat. Anyway, bring on the dead animal! OOPS! I forgot where I was going with this. The lyrics are very meaningful - to whom I don't know. Actually, they're not too bad. One song called "TALK SHOW" is very smart but it is not a fresh take, it's a reset on what we already know. Why don't you think of something a little less cliché. Like sing a song about your friend who almost burned his house down with a box of illegal fireworks he picked up in Nevada or something like that. However, there is a bright spot on the CD where SEAN HUTCH does a RAY DAVIES tune called "I'm Not Like Everybody Else." It's kind of a catchy tune.....uhh.....out!

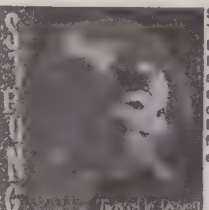
-Vincent "the sinner" Sexton



VARIOUS ARTISTS
SHOOTING FISH SOUNDTRACK
CAPITOL SOUNDTRACKS

Reviewing a movie soundtrack for a movie that you've seen is very different than reviewing the soundtrack for a movie you haven't seen. If you've seen the film, there are all kinds of emotional responses you have to the music based on the emotions elicited by the movie. For instance, I can't hear Elton John's very early song, "Amoreena" without a lump in my throat, because I always picture the very sad ending for "Dog Day Afternoon", a movie that featured the song as its title track and marked the first time I ever heard that ode to pastoral, innocent love. I haven't seen "Shooting Fish", so I'm writing about it strictly as music, not about how it works or doesn't work in the film. About half the CD offers standard, perky Brit pop by Space, Strangolove, the Supernaturals, the Divine Comedy and the Bluetones. Silver Sun's "Golden Skin" and the Wannadies "Friends" were a little more rocking. Symposium's "Twist" is gorgeous, with beautiful harmonies like vintage Beach Boys and Dubstar's "In Charge" brought back a similar harmonic treat, but more like the best of the Mamas and the Papas. Passion Star's "Too Be the One" is very Goo Goo Dolls-like. The CD concludes with the title track, which is a soothing instrumental that has a real Boston Pops feel to it. I think that any compilation on which at least half the songs are worth listening to deserves and A, so I'd give this an A+.

-empty



STRUNG OUT
TWISTED BY DESIGN
FAT WRECK CHORDS

Melodic pop punk, with a little bit of a Mike Ness guitar feel in some songs. Strung out also sounds a bit like speeded-up Green Day, but with an innocence that eludes the latter because of Billy Joe's world weary, cynical tone of voice. I liked the guitar work on "Reason Too [sic] Believe", and I liked the '80s-ish feel of "Ultimate Devotion" and "Asking for the World". I'd recommend this to anyone who appreciates polished, energetic, well-executed punk pop.

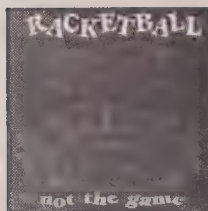
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STRAIGHT FACED
CONDITIONED
EPITAPH RECORDS

I don't know if it's because Straight Faced changed record labels or because they have lost their edge a bit, but this new release did not really catch my attention. All the songs seemed to be lacking the hooks that I found so incredible on they're last full length, Broken. Although, Straight Faced still has a lot of power and intensity in they're music on this new album. The stand out track went to, "Against", but nothing else really caught my attention; maybe next time.

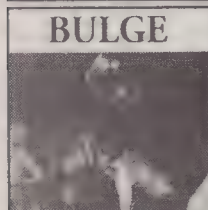
-Joe Licavoli



RACKETBALL NOT THE GAME

After looking at the cd booklet photos of Racketball playing live, I could only imagine how entertaining they may be. Too bad Too Hep doesn't have them playing live in my bedroom because frankly I'm a little exhausted of this burnt out sloppy ska-punk that has gotten watered down like backyard keg beer. It's hard to believe eight people are in this band. The sound is rather thin and empty. The songs are rather dull and where's my Against All Authority?

-Lisa Apista

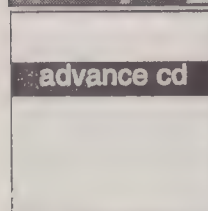


BULGE

SELF-TITLED EDIBLE AFTERBIRTH RECORDS

Eighteen aggressive Hardcore punk tracks including songs like, "Pig's Force," "She's barely legal, I think," and "Save a child kill a child molester" are willing and ready to attack its victim. I, the victim, found this rather enjoyable. If you're looking for talent, turn your head the other way. If you want raw scraping pain to the ear drum punk- grab Bulge. Not your bulge, the band. Fast, fucking torment. Feel it.

-Tomas Espri

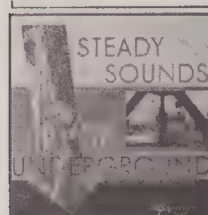


advance cd

GIVE UNTIL GONE WHATEVER WORKS DIM MAK RECORDS

Give Until Gone seem to follow their own philosophy. Whatever works. Surely, a sloppy approach in songwriting, it sounds like they sat in a studio, did a few takes, and whatever happened is whatever was recorded. And whatever five emo tracks they put on this ep would be just fine. Stop, I say. What happened? The vocals are way outta whack, track 3 takes about 50 seconds till anything comes out of my speaker, and everything is rather blah like a visit to the cleaners. Whatever, ya know? Whatever.

-Tomas Espri



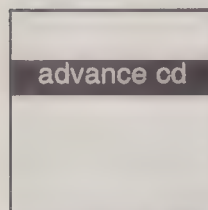
STEADY SOUNDS

V/A STEADY SOUNDS FROM THE UNDERGROUND SIDE 1 RECORDS

Yes, at this point you're probably thinking, "no, not another ska comp!" Believe me, initially I thought the same thing, but after hearing Steady Sounds from the Underground, I was pleasantly surprised to find that it's actually a nice sampling of what ska has to offer. Highlights of the album come from Fishbone; with an older track featuring their awesome third-wave with a traditional flavor, Piffers; who combine skillful third with a pop sensibility, the Skeletons; who as always dominate with their straight up ska, the Othercuts; who cross as many genre lines as Suburban Rhythm, and Dim Skala Bim; who combine some Pink Floyd-like keyboards with aggressive punk-ska. But there are a couple bands on this comp that deliver nothing in the way of creativity, namely the

Supertones and Wank. Steady Sounds from the Underground is one of the better strictly ska comps to be released in quite some time.

-Jason Chittenden

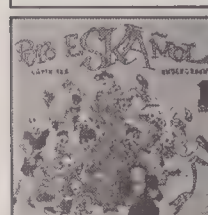


advance cd

BUCKFAST SUPERBEE ONE AND A HALF STARS WALKING RECORDS

Doing some headlining currently, the San Diego five piece play a polished alterna-power-pop sound. MTV and radio friendly, things could be looking up for these guys. A few stints with Wank and the signatures and bank accounts will flourish. Take a little bit of Face To Face, 22 Jacks, a little 70's tuneage and you have the new and very young, Buckfast Superbee. Super hooky indeed, but one of the worst band names I have come across in a very long time!

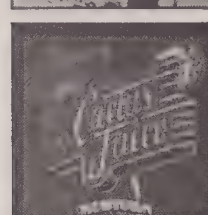
-Jen Asvate



V/A PURO ESKANOL: LATIN SKA UNDERGROUND AZTLAN RECORDS

Well known bands like like Slow Gherkin, Voodoo Glow Skulls, Los Hooligans, Yeska do latin ska ditties as well as some smaller or unheard of appearances are made by Orix, Los Mocosos, Las 15 Letras, and Estacion Local. You don't have to be fluent in Spanish to enjoy this compilation of twelve latin ska songs. Spicy like salsa and fun like pelting a pinata, Puro Eskanol: Latin Ska Underground. Be the first one to get this on your block.

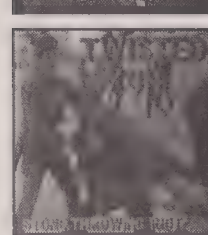
-Jen Asvate



MOBTOWN CACTUS JUICE MOON SKA RECORDS

This is a very pleasant traditional ska album from 10-piece locals (formerly a seven-piece). Cactus Juice focuses on songs about love and the sad feelings of breaking up. Vocalist and Trumpeter, Amy Long sings prominently in the mix soulfully with precise backing musicians. Overall, Cactus Juice is a put together well with neat little extras like steel pans in "Josephine's Revenge." Differentiating itself a bit from the Moon Ska catalogue, Mobtown will make adequate listening entertainment during that late evening after having a few too many cocktails. Relaxing and recommended with a rating of 2 1/2 horns out of four.

-Tomas Espri



TWISTED NIXON STONE THROWING RIOT WATERGATE RECORDS

Political old school influenced post-punk, Inland Empire four-piece record two songs on this 7 minute disc leaving one desiring a full-length. "Stone Throwing Riot," a song about unemployment, death in the name of war, terrorists, and all that good stuff. I'm a bit unclear on why its played at such slow speed. Could've been more intense and chaotic to complement it's theme. Good two song cd nevertheless.

-Jen Asvate

WHAT WERE WE FIGHTING FOR?

Arson Family
Electric Frankenstein
Das Klown
The Dred
Amal Gant
Lycid
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No Friend
Amy Little Was
Kissed
Drain
The Planning 25th
Zani Conflict

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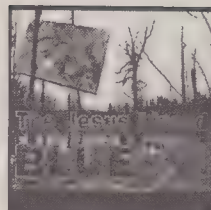
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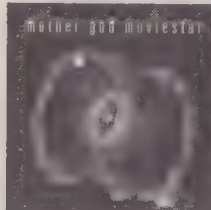
THE JESUS LIZARD BLUE

CAPITOL RECORDS

As the 90's music scene becomes more and more saturated with bands who seem to only clone one another, one has to appreciate bands who are different, creative and infectious as the Jesus Lizard is. To define this four-piece is like describing a piece of art; words can't begin to describe the various layers of complexity and emotion. Nonetheless the Jesus Lizard for lack of a better comparison is similar to a smoother, alternative, post-grunge, version of Stanford Prison Experiment (although S.P.E. can't hold a candle to the almighty Lizard). Perhaps the one aspect that truly sets the Jesus Lizard apart from most bands, is how each component of the band seems to mesh together to create one of the most intriguing albums of this year. In

conclusion, the Jesus Lizard has mastered what it means to be a rock n' roll band; to make music with a meaning, a harshness and an emotion.

-Jason Chittenden

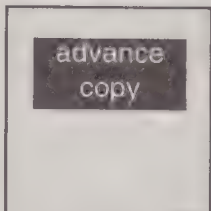


MOTHER GOD MOVIESTAR

INTERSCOPE RECORDS

Is there such a thing as techno goth? It probably has a different name, but that's what I'd call "Mother God Moviestar". It's got the dark, melodramatic feel of goth over a strong techno base. I liked "Strain", the music's urgency definitely supports the title choice. I thought most of the songs sounded very similar. Probably only a must-have for fans of the genre - whatever its proper name may be.

-empty



SEAN LENNON INTO THE SUN

GRAND ROYAL/CAPITOL RECORDS

Okay let's get something out of the way, Sean Lennon is the son of John Lennon and Yoko Ono, but does that really matter? The debut solo album from Sean Lennon is an album that has the makings to be classic album if people are willing to get over who his father was. To categorize the style of music Lennon does is difficult; he culminates elements of rock n' roll, folk, jazz, psychedelic, experimental, pop, lounge, retro, country, hip-hop, alternative and even a little bit of funk. The beautiful thing is how all the fore mentioned styles converge into one superior sound. Another aspect that is captivating about Into the Sun is how the distortion used on the vocals, guitars, keyboards and drums make the music seem very surreal (much like Pink Floyd's Dark Side of the Moon).

A lovely and engaging album from an extremely talented individual.

-Jason Chittenden



RED AUNTS GHETTO BLASTER

EPITAPH RECORDS

I'll be honest, I have never considered myself a fan of the Red Aunts, but after hearing their latest release I might start singing a different tune. It would be too easy to call this L.A. based band a riot grrrl band; they are deserve much more credit than that. To describe their sound is somewhere between Nirvana (Bleach era), Hole and Sonic Youth with more of an off-the-wall punk approach. The one aspect of *Ghetto Blaster* that makes the Red Aunts so interesting is their simple yet effective approach. In other words the Red Aunts are recommended for those who are looking for something more substantial than three chord pop-punk, but rather punk with a true punk nature.

-Jason Chittenden



BLINDSPOT ACCELERATION ZERO

TOMATO HEAD RECORDS

One thing this Santa Rosa seven-piece accomplish is challenging the barriers of third wave ska. They break through it at times, but fall short of producing a high-end studio or radio-ready disc. At times the horns are out of tune and muffled. Not always complimentary are David Hall's vocals, who tries to go over his own potential range. Songwriting is one strong element that could help this band rise above and survive as a future ska famer. With more rehearsals, a better studio, more practice, (did I say more rehearsals?), there could be a God. Because Blindspot do have some good ideas musically I will end with a "Not to shabby for a sophomore effort" ending. Suitable for the typical third wave ska fan.

-Tomas Espri



WISEGUYS WIN, WIN OR WIN

DIAL M MUSIC

When I saw the photos of this Pennsylvania band I thought to myself, "All right a band who does some punk based rock n' roll," boy I was a lead down the wrong path. This band seems to have a major influence from Motorhead and Social Distortion, but the Wiseguys don't possess the talent to pull off any form of tolerable music. That's not to say that they're horrible, but they just aren't good in any way, shape or form. I think if the Wiseguys were to limit their consumption of Jack Daniel's in the recording studio they might actually have something. To put it simply, wait until the Wiseguys get into Alcoholics Anonymous before you fork out any cash for their music.

-Jason Chittenden



A DAY FOR HONEY

TVT/BUILDING RECORDS

First of all this album was produced by Don Fury who is often credited with establishing some of the East Coast's better hardcore bands, and his work with A Day For Honey keeps his reputation in good standing. This New York based five piece is much like what Quicksand would sound like if Walter Schreifels had a sex change operation. The vocals of Tracy Jorg are heart felt with her coupling of poetry and aggressiveness. The guitar duo of Ed Ciappa and Frank Michael is intriguing with one playing brutal hardcore while the other plays soft and beautiful emo-core. The rhythm section is derived from a hardcore base with a hint of a hip-hop influence. On most of the tracks A Day For Honey exhibits their skill by playing melodic hardcore, but on the song "Cinder" they try something

a bit different with the result sounding like a cross between Ani DiFranco and the Cranberries. That being said, A Day For Honey's debut release is a must for fans of melodic hardcore or for those still broken up about Quicksand being defunked.

-Jason Chittenden



AMAZING ROYAL CROWNS
(SELF TITLED)
VELVEL RECORDS

Originally released in October of '97, this album is now picking up steam like an overloaded freight train headed for hell. There are sounds that pour from this album hot enough to melt the varnish off Elvis' casket. By blending styles of the King, the CLASH, the REVERED HORTON HEAT, and JOHNNY CASH, this foursome from Rhode Island serve up a fiery mix of rock-n-roll and rockabilly. The man in black actually does have a track dedicated to him entitled "Rollercoaster", sounding like an rockingly amped up version "Folsom Prison Blues". "Harem Caravan" has the deep, swampy feel and gyrating beat of an old CRAMPS song. Other hotties include the classic 1950's guitar sound of "Fireball Stomp", and the SUPERSUCKERS-like "Gretschy". Possibly the best track on the album,

"Do the Devil" includes guest horn section SPRING HEELED JACK who provide a very sharp, larger than life sound. Brass, though, is merely the icing on a delicious cake of a song consisting of JERRY LEE LEWIS vocals (reminiscent of his version of "Breathless"), psycho surf guitar riffs, and complete with hearty shouts of "Hey Ho, Let's Go". AMAZING ROYAL CROWNS are touring the U.S., Europe, and Australia throughout the summer and fall, catch them if you can, the party's bound to be sizzling.

-Mauxa



SAMIAM
YOU ARE FREAKING ME OUT
IGNITION RECORDS

Samiam has been forging a swell tuneage of the pop-punk variety since 1988 in the Bay Area. I don't know about you, but it took me several years to warm up to their sound, as some of their older albums and live performances lacked diversity at times. "You Are Freaking Me Out" was recorded in 1996 with producer Steven Haigler (Pixies, Quicksand). For the first time in Samiam history, I think that they've written a potential hit song, if it is promoted properly. "She Found You" has a catchy riff, perfect backing vocals, ultra-tight musicianship, and an almost '80s sounding new-wave rock vibe. The big rock sound on "Factory" sounds similar to the Foo Fighters (or vice-versa to be accurate about who-influenced who). I'm giving this one a solid recommendation.

-David Turbow

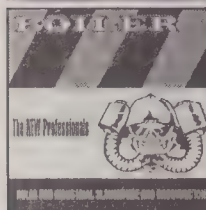


BELLE ACADEME
SHIMMER

SWINGERLAND RECORDS

"What are you playing?" my daughter asked me. "Why, do you like it?" I responded. "Yes, it sounds like Letters to Cleo." This conversation took place while listening to Belle Academe's "Shimmer". I liked the band's indie pop, but not as much as my daughter did. The more energetic songs, "christine's white noise" "truth is" and "sparkler" were tight and blessed with some very catchy melodies and simple but interesting lyrics. Vocalist Nicole Bahuchet has a little girl type of voice, but nice range. Yes, if you like your pop a bit winsome.

-empty



BOILER
THE NEW PROFESSIONALS: RULES FOR SLAMMITUDE & GROOVINATION
MAYHEM RECORDS

Described in the press release as groovecore, the music on "The New Professionals..." sounds like other heavy bands I've heard, for example, Prong or Ministry. I'm not sure how it differs enough to have earned a new genre title. When I think of groove, I think of dancing, and I have to say that the beat was so slow, I couldn't imagine dancing to it. Some of the riffs were kind of catchy, and the musicianship is solid. Give it a shot if you're into the heavy thing.

-empty



THE BUSSTOP HURRICANES
THE SATELLITE ROOM
BITEMARK RECORDS

This Fullerton based band claims in their bio that they've been "singing diabolical hippy groove songs about produce & reproducing". The vintage guitars are warm sounding, twangy, and full of reverb on this EP. The vocals of Sammy Tonic reminded me of Elvis Presley or John Doe with the attitude of a Lux Interior. "Lab Rat" begins with some bizarre xylophone while copping Mojo Nixon's rhyming couplet style, sense of humor, and accent. "Monte Carlo" is smooth as silk. Not really ma' thaaang, but it could very well be yerrrrr.

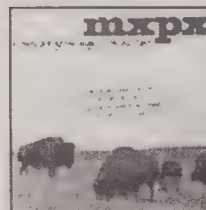
-David Turbow



DIO
INFERNO: LAST IN LINE CD
MAYHEM REC.

Yeah man, KNAC lives. Dio man. He's short and sings about holy divers(????) and all that mythical stuff. Peas that doobie dude. Two discs of hairspray madness. Hell, there is not only a track for the guitar solo, but a separate track for the drum solo tool. Recorded in front of a semi-retarded audience that actually wanted to hear this crap. The short guy does all his "hits" that he did with all the bands he's been in the past. Proving his solo career wasn't shit, since he has to go robbing the musical graveyard. He should have taken over where G.G. left off and killed himself on stage. Now that is something I would pay to see.

-Reid Fleming



MXPX
SLOWLY GOING THE WAY OF THE BUFFALO
TOOTH & NAIL/ A&M RECORDS

I would love nothing more than to trash this major label debut from this Washington based three piece, but I'll be damned, this album ain't all that bad. Once again MxPx deliver their custom version of fast paced pop-punk, but it's not cheesy pop-punk in the vein of Blink-182 or Home Grown, but rather in the tradition of Screaming Weasel or the Descendents. However don't be fooled, Slowly Going The Way Of The Buffalo revisits their old style of raw aggressive punk on tracks like "Flat vs. Tact" and "Inches From Life" (I strongly recommend checking out their debut album, Pokinatcha and their seven inch, Small Town Minds). The best track on the album by far is "The Theme Flasco," which exhibits MxPx's musical skill by mixing elements of post-hardcore and experi-

mental music. Mike Herrera's vocals are as always smooth as silk, Tow Wininski's guitar work has become much more distinctive with a more Jawbreaker-esque sound and the rhythm section of Yuri Ruley (drums) and Herrera (bass) is so fast it might lead one to wonder how much meth they are doing (not to suggest that they are, not that there's anything wrong with that... or is there?). The bottom line is despite cries of MxPx being "bubble gum punk" or "promoting their religion" they still are the kings of pop-punk and their live performances are simply the bomb.

-Jason Chittenden



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ROCKET FROM THE CRYPT

RFTC
INTERSCOPE RECORDS

Evolution. Truly one of the best bands on the scene today, RFTC has created a sort of mad science out of each new escapade they manufacture. With a positively unique sound, they know how to incorporate solid guitar rock with a heavy brass section, big juicy layered vocals, and organ with catchy and sarcastically toned lyrics, creating songs that can become lodged in one's mind for days on end.

There seems to be more songs about love and relationships on this album than in the past, but there are plenty of other themes to balance it all out. The first track "Eye On You", features a brightly polished and teasing duo with Holly Golightly, whose vocal power is matched perfectly with the mighty lunge of Speedo. Other surprising sweet expressions are "Made For You" (with more remarkable female back-ups), "Lipstick", "Your Touch" (with a cool psychedelic trumpet rock ending), and the heavy tones of matrimony in "Let's Get Busy". "Break It Up" is the response to all the esp, and includes a retro introduction reminiscent of the Beatles "Revolution". "Back in the State" is a heavy rocking anthem with big, beefy guitar licks. "Dick On A Dog" and "When In Rome" are other examples of musical lavishness. The best line of the album is from the last track, "Run Kid Run," "Man! I burn a hole in your rock n' roll dream. I don't play fair, I don't lose". This fifth full length release from the San Diego sextet will hopefully conjure up more exposure and respect that they so well deserve.

-Mauxa



GUTFIDDLE
KUNG FOOLERY
ONEFOOT RECORDS

Kung Foolery is genius. I can actually say this bands cool without feeling like I'm sucking up to the label or something. Tap the fuckin' KEG and DRUM-UP whatever smoke you can cause this one ROCKS! You can let this one play all the way to the end of the line baby. In your humble narrators opinion Gutfiddle has something that most post-grunge bands are lacking today. It's fast, furious, full of energy (Can you imagine what the pit would look like?) Anyway, turn it up and pay attention to these guys, they have a few words about people, society and life. And it's not all finger pointing. They give advice on how with trauma or "issues" we all deal with. I don't like to compare one band's sound and feel to another but, for all you bitches who won't go out and experiment with something new or different I would have to say (fuck you) the guitars and conscience are like that of early BAD RELIGION and the dudes vocals are similar to those of SOCIAL D. uhh.....out!

-Vincent "the Sinner" Sexton

advance
copy

MONSTER MAGNET
POWERTRIP (Advanced CD cover art)
A&M RECORDS

"If you want to spank your demons and make them pay, well baby I'm your man of power. Some people go to bed with Lucifer, then cry when they don't greet the day with God." Lines from "Bummer" which sum up the prevailing feeling of this hard rocking, power chord saturated, psychedelic sexual culmination of living fast and dying young. Written in Las Vegas, lead singer and guitarist Dave Wyndorf solely cranked out 21 untamed melodies in 21 days, 13 of which make up the album. He says he would write one each day before going out and literally experiencing the true lifestyle of a high-rolling, space age Vegas cowboy. Wyndorf concludes "(this album) is about money, it's about sex, it's about money, it's about sex". It also tells tales of driving tractors on

the drug fam, the apocalyptic end, people blowing up, 19 witches, talks with the devil and with God. Apparently, these guys seem to have found their own bridges to Babylon. The rock is mean, straight up, assaulting, and lyrically intense, although the vocals are a bit wearing in spots. "Powertrip" is a creative re-surge for a band some people thought had faded away with the influx of mid-nineties ska, punk, and electronic music. Dishing out the rock since 1989, M.M. not only have a decent size catalogue, but have been able to tour with the likes of SOUNDGARDEN, JESUS LIZARD, RAMONES, MUDHONEY, SISTERS OF MERCY, and WHITE ZOMBIE. Get over the major label stigma and check them out.

-Mauxa



KILGORE
A SEARCH FOR REASON
REVOLUTION RECORDS

Kilgore reminds me of Acid Bath. The band's lyrics focus on corruption and evil in society, telling the world to fuck off, death and suffering. Vocalist Jay Berndt has a really good voice, rather like Chris Cornell's, but deeper. Some of the vocals here are of the hardcore screaming variety, but Berndt also does some more traditional singing showcasing his range and ability. I liked the very lyrical guitar work on "Lullaby for Your Casket" and "Prayers for the Dying". Recommended for metal lovers.

-empty



V/A
MORE OF OUR STUPID NOISE '98
SQUIRTGUN/NETWORK RECORDS

These two Canuck labels, based in Vancouver and Toronto respectively have put together a very nice compilation of their releases, which range from indie, to lo-fi, and everything in between. In the same vein as the verse riff to Nirvana's "Silver", Bionic blasts out a tune called "C'mon C'mon" about heavy metal sucking indie cock, so c'mon c'mon to the indie show. Shortfall is a more straightforward singalong power pop band, kinda like Teenage Fanclub. Lou Barlow, of Sebadoh, turns in a demo style 4 track version of "Blown Pony", with just vocals and fuzzy guitar. Scratching Post achieves a huge guitar tone on their "Full Throttle" track, but they ought to pay Veruca Salt royalties for both publishing, or style at least. Some of the other cool bands on here include: the very poppy Mystery Machine, the very indie Radioblaster, and the very sedate Hayden.

-David Turbow



EPILEPTICS
SYSTEMS REJECTS
OVERGROUND RECORDS

Gather round all crusty patch punks, here is a band you haven't a clue about. Why? Because instead of supporting and learning what you can about punk, you decided to spend your money on patches of bands who's music you have never heard. That's right, you opted to look "punk" instead of being a punk. This my little wannabes, is the band that went on to become FLUX OF PINK INDIANS!!! Oooh...now you are interested aren't you? This has their demo's and live recordings (good quality soundboards) with liner notes to fill you in. They weren't as good as Flux but still have a 3-chord charm to their sound. Young, angry, pissed and semi-talented they went on to greatness in their later incarnation. Still it's good to be able to hear the music all these years later. Some of the anger they expelled brings me back to a day when punk had no limits, stupid rules of fashion or in-scene conformity.

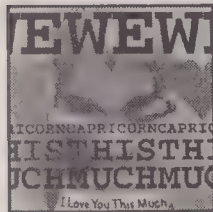
-Reid Fleming



**SWINGING UTTERS
FIVE LESSONS LEARNED CD
FAT WRECK CHORDS**

Since their last record sucked I thought this would too, but to my surprise this really rocks. Even though the band is trying to adopt that greaser punk look that I despise so much, they redeem themselves with a strong disc. The production is vibrant, not overproduced and the band has written some memorable punk rock reminiscent of their "Streets" days. The obvious Pogues rip-off tunes have grown on me too as the band has learned to play the Irish tuneage with conviction this time round. What's with this sudden obsession with all things Irish these days? Hell, the blarney-rock tunes weren't even written by the Irish guy in the band. Still a cool record though.

-Reid Fleming



**VARIOUS ARTISTS
SNAPPY HAPPY SAMPLER
CAPRICORN RECORDS**

Capricorn presents two songs each from nine bands on the label, all very different. The only band I'd heard from previously is 311, and the songs included are those you can hear on the radio. I liked everything quite a bit, especially 2 Skinnee J's on "Riot Nrrrd" and "(718)", to the blues-influenced rock of Gov't Mule's "Blind Man in the Dark" and the indie harmony of the Freddy Jones Band's "Mystic Buzz". Other bands included are the MoneyJo's (new wave-ish pop), Box Set (mellow, slightly Hootie-ish tunes), Memory Dean (guitar-driven pop rock, a bit like those Goo Goo Dolls), Ugly Americans (funky dance music with some real cool sax) and Widespread Panic (strong Grateful Dead and slighter Phish overtones). This is truly one of the best samplers I've ever heard; I'd definitely be interested in hearing more from most of these bands. Take a chance on it; you'll definitely find something you like.

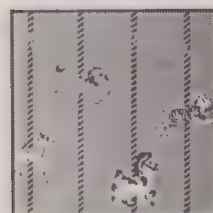
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**THREE HEADCOATS
THE SOUND OF THE BASKERVILLES
OVERGROUND RECORDS LIMITED**

I used to spin their records as a DJ on KCSB. I later had the opportunity to see the same happy English drunkards play at the old Bogart's in Long Beach. Led by Billy Childish, Three Headcoats perform wild drunken-fuzzy lo-fi pop songs-something like Seattle's Sonics. "Sound of the Baskervilles" is a greatest hits collection of sorts, recorded live at the Baskerville Club on Baker Street in April, 1995. It contains many of their hits, such as "All My Feelings Denied" and "Just Like a Dog" along with some covers, like "I Gotta Move" by the Kinks. Distorted backing vocals by drunken chicks, referred to therein as Three Headcoats, make for a pleasant fuzzy addition to the madness.

-David Turbow



**V/A
PURE SPUN SUGAR
AMERICAN POP PROJECT**

I had to laugh when I saw the CD booklet insert containing a vintage pic of the Sex Pistols with Sid Vicious giving his "idiot" expression. A circle around the word "noise" has a slash through it, above the slogan "Less Punk Than You Can Handle". Right on! Someone else has a sense of humor about how saturated the music world has become with punk rock. This diverse compilation is well-represented on the West Coast by the likes of The Brian Jonestown Massacre, The Cherry Smash, The Sleazy Beats, Postal, Red Dye No. 5, and Azalia Snail. There are also some great bands from Japan, Australia, Britain like: Dizzy Joghurt, Bidston Moss, and Cuckooland respectively. Purchase only if you are a fan of bouncy, dreamy, pop songs.

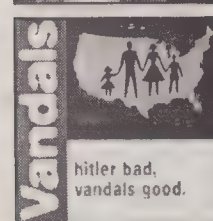
-David Turbow



**NASUM
INHALE/EXHALE
RELAPSE RECORDS**

Crunching grindcore that blasts in such short precise attacks you will be numb before the disc is finished. Nasum have perfected their socially-conscious noise to an art form with memorable songs. Reminds me of early CARCASS and NAPALM D. but with tighter, shorter strong structure and you can understand the vocals. With 38 songs to offer, I feel the disc could have been better with half of the tracks used, it's alot to have to take in one sitting. Yet, it has no filler songs and is a quality Relapse records release.

-Reid Fleming



**THE VANDALS
HITLER BAD, VANDALS GOOD
NITRO RECORDS**

Most bands that have been around for many years, either begin to lose their edge or begin to sound boring and dull. The Vandals do neither of the two with this impressive new release. Hitler Bad, Vandals Good is another excellent addition to the Vandals collection of wacky and fun punk rock releases. Each song is a quirky and crazy punk masterpiece. This is evident on tracks, My Girlfriend's Dead, I Know Hugh and Euro-Bargo. Although some may say that The Vandals have changed their style of music on this new album, because it has infectious hooks and keeps the listener's attention excellently through out the album. But, when a band has been around for many years, as they have, it is only natural to want to expand their musical abilities. The crazy and hilarious guys from the Vandals have done it again, with Hitler bad, Vandals good.

-Joe Licavoli



**COVENANT
NEXUS POLARUS
NUCLEAR BLAST RECORDS**

With a line-up consisting of members of MAYHEM, DIMMU BOGIR and CRADLE OF FILTH one would expect an extreme recording. Actually this is crap arena-rock with cheesy keyboard solos that sound like some 70's rock band. Sure they are "technical" but this bored me to sleep. This makes me wonder if the band members would rather be playing this garbage instead of the intense music they are known for. The 70's are dead for good reason, don't try to resurrect them.

-Reid Fleming

**MICRO MINI
GET IN THE GO-GO CAGE
COLLECTIVE FRUIT, INC.**

The title, "Get in the Go-Go Cage" led me to expect a retro-'60s pop thing, a la the Vents, the Bent Scepters or the High Fives. Wrong. Micro Mini, from Seattle, plays '90s indie pop with nice harmonies and underscored by rather predictable angst/melancholy. Listenable, reasonably enjoyable, but not exceptional.

-empty

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THE TEARAWAY PAGE

VARIOUS ARTISTS

NEW YORK BEAT: BREAKING AND ENTERING VOLUME 2

Moon Ska Records, PO Box 1412, NY NY, 10276

Staunch and smart ska, Moon Ska spins out the sequel to the first ever US ska compendium, 1985's NY BEAT: HIT AND RUN. Look for a CD issue (vinyl and cassette were only previously available) later this year with bonus cuts and extensive liner notes. The liner notes here provided contact information on each of the twenty-two bands and a Moon catalogue. Ska new (Orange Street, Edna's Goldfish, etc.) and known (Toasters, the vintage sounding Skinnerbox) are included. Choice cuts come from The Scofflaws with their killer live version of "Man With The Golden Arm" and looking forward from the 80s with One Groovy Coconut on "New Wave Crashed." Also check out the multiple female vocals on Metro Style's "Corner Boy," roots ska from The Bluebeats and NYC Ska Mob. Big fun from the big, bad city.

TRIBE 8

ROLE MODELS FOR AMERIKA

PO Box 419092, SF CA, 94141-9092

While proclaiming their homosexuality and separation from punk purists, this dyke quintet kicks some good rock. Shaunna Hall (4 Non Blondes) aids in production, and this allows the good songs to come through. Punk rock with good song writing? Beside the simplicity and aggression, it is the variation, temp changes and breaks that give this recording the texture and depth to call out "classic" on the first listen. The prominent bass, outrageous attitudes and lyrics that are more announced than sung remind me, especially on "Ta Ta Ta-Ta's," of the first Suicidal Tendencies album. Obviously not afraid of being different, Tribe 8 confidently and competently incorporate rock, pop and jazzy asides into their material. This two-guitar punk album puts the genre where it should be today philosophically and musically.

CHROME

TIDAL FORCES

MAN'S RUIN, 610 22nd St. #302, SF CA, 94107

Helios Creed and the "surviving" members of Chrome reunite for a freak-guitar exploration of the dark side of Mars. The return of Creed marks the end of Damon Edge undermining Chrome's preternatural sounds. On some pieces I feel they are trying to hard to show truly demented their compositions are. At Chrome's best, they bend to the task of carrying out a sorcerer's formula they long ago discovered. TIDAL FORCES picks up where HALF MACHINE LIP MOVES and ALIEN SOUNDTRACKS ends off. Burdened with effects, guitar notes here shuffle off murky like prehistoric eels in muddy channels. More electronic rhythms and sounds populate this infernal world. The use of a live drummer alternately drives or punctuates as the mood turns psychotic or creepy. Enjoy Chrome as they play house band to the strange orgies in the palace of the Martian king.

THE DESERT SESSIONS

VOLUME 1 & 2

MAN'S RUIN, 610 22nd St. #302, SF CA, 94107

Check out this all-star lineup: Josh Homme (Kyuss), Ben Shepherd (Soundgarden, Hater), John McBain (Monster Magnet, Wellwater Conspiracy), Fred Drake (Earthlings), Brant Bjork (Kyuss, Fu Manchu), Alfredo Hernandez (Kyuss), Dave Catching (Earthlings) and Pete Stahl (Wool, Earthlings). This CD contains both ten inch volumes put out by this veteran conclave. Propelled by a steady rhythm section, guitars or keyboards creep in to contribute mostly spectral wails decaying with tremolo or reverb. The picture I get is very much that of a desert. A wasteland divided by a stark streak of asphalt. Hurling down that highway is a car in a chance. Not a vehicle-on-vehicle chase, but one psychological. Can the driver get there in time? Can the mania-inducing loneliness of the wide expanse be outrun? Soundtrack for a running reckless in a land where the only visible things are the dash panel, the headlights and the stars.

HELIOS CREED

ACTIVATED CONDITION

MAN'S RUIN, 610 22nd St. #302, SF CA, 94107

I felt Helios was languishing creatively on recent AmRep releases. Now, fresh onto Man's Ruin and back into the Chrome fold, Helios burns brighter on ACTIVATED than since LACTATING PURPLE. Replete in trademark cosmic guitar and Stygian vocals, there is also some more developed production. For instance, the rumbling bottom to "The Railing" and its comparatively plain guitar bespeaks a Mick Karn style. More thunder comes from diabolical speech woven into several tracks, like "Getting Dark." It is good to hear Creed vigorously possessing his guitar methods of a full effects spectrum and the sound of an astro-locomotive. Disturbing rock for when the stars are gazing at you.

TRIBES OF NEUROT AND WALKING TIME BOMBS

STATIC MIGRATION

RELAPSE RECORDS, PO Box 251, Millersville PA, 17551

Experimental guitarist and producer Scott Ayers, aka Walking Time Bombs, teams up with members of the Neurosis camp on this album. No neurotic walls of noise here, this year-long collaboration based on mailed tapes, is a coherent vision of inner space travel. I can easily see micronauts floating through a world of fluid pulses, flashing synapses and nerve networks. Sparse, treated guitar, slow percussion rhythms, organic and environmental samples make up the foundation of this recording. Not all is safe and warm, though. Witness the hectic and oppressive guitar overlord theme "March To The Sun." Largely, this work is a fully textured and richly painted canvas of basic themes, ideal for brooding.

BAUHAUS

LIVE IN THE STUDIO 1979

BEGGARS BANQUET

This London recording takes us back to the inception of the morbid son of glam, Bauhaus. Demo bare, this haunting time capsule presents the hallmark Bauhaus sound; attenuated pop guitar lines played low and hauntingly to frame Peter Murphy's dungeon vocals. This recording predates the group's self-produced debut LP, IN THE FLAT FIELD. Besides being essential for Bauhaus fans, LIVE is a fascinating document exhibiting forbidding Goth birthing from the body of its parent and antipode. Captured on this EP are "In The Night," "A God In The Alcove," "Dark Entries," T. Rex: "Telegram Sam," "Nerves," "Honeymoon Croon," "Kamikaze Dive" and a fragment of "Shows." LIVE is a pure, though lo-fi, example of black-on-black guitar rock.

VARIOUS ARTISTS

SONICS EVERYWHERE

POSSIBLE/INVISIBLE RECORDS, PO Box 16008, Chicago IL, 60616

Possible Records is the label run by prolific artist Mick Harris (Scorn, Matera, Painkiller, Napalm Death, etc.). The roster is said to be indicative of the "breakbeat" genre. Subdivisions of all studio styles are occurring so fast, I hardly can define them in my own mind before they enter casual use. I see breakbeat music as characterized by sampled drum phrases broken into ragged chunks and then looped. Along with Ambush and Harris' own Scorn, seven groups are included on this 2-CD set compiled from Possible Records' 12" single series. Such is the unity of vision in this roster, that SONICS sounds more like a collaboration than a label sampler. The unexpected rhythms, combined with a keyboard wail or bass drone become the fundamental elements for a compelling mix of wrecked funk and post-Goth electronica. Dark, daring and danceable the result is a freeform disco for animated skeletons. If you can envision a mirrored ball in a dungeon, you are receptive enough to enjoy this collection. This is the first time this material is available domestically.

TOM "TEARAWAY" SCHULTE

1987 E. Troy, Frendale, MI, 48220 E-mail: outsight@bigfoot.com

JR's PUNK ROCK HIT PARADE!!!!

I've got a nice little stack of hot punk rock singles to tell you about right now, so I'm not going to waste time with any pompous introductions about the purpose of this column. The only major proclamation I must make before getting down to business is to say that "Deep Six Holiday" by the Dead End Cruisers (TKO Records) is the *album of the year* as of 6-25-98! The Dropkick Murphys and One Man Army full-lengths are fine punk rock platters of delicious musical excellence, but the Dead End Cruisers are ahead of the pack! This band plays '77 punk rock to perfection- with all the guts, hooks, power, and spirit I need to hear to come away impressed. The Dead End Cruisers RULE!!!!

So, with stated, what about those red-hot singles I mentioned? Well, there are so many of them that I won't have the space on my measly little page to discuss them all. I'll have to do it in *two* installments! To start off, the great PELADO RECORDS has FIVE new 7" spinners on the menu! After putting out those three fine singles (Los Pinkos, Corroded, No One's Victim) a few months back, Pelado has followed up with an onslaught of punk rock that offers something for almost every range of good taste. When Patrick started the label, his goal was balance. He likes all kinds of classic punk rock- pure '77, classic street punk, old hardcore, 80's Brit punk, punk rocknroll. So he wanted to put out records by new bands that covered that musical territory. This new batch of singles (which, I believe, brings the total number of Pelado singles to 13) succeeds in offering the kind of variety that the label shoots for. Patrick has helped make a name for great bands like The Prostitutes, Dimestore Haloes, and Bladder Bladder Bladder, and he continues to push new bands into our punk environment. If you think that Hellcat Records is a cool punk label, it's *nothing* compared to Pelado. Do you want to discover new punk bands on the way up? Here's a chance to hear six of them! If you buy all five records, that's quite an investment (\$15), but it's less than you'll pay for some shitty CD at the mall! (Come to think of it, that's how much you'll pay for the new Rancid CD! Sucker!).

Of the new batch, my favorite is the single featuring the Chemo Kids, wild teenagers from the old school punk rock mecca of Ohio. Their "Do The Retard" single is two songs' worth of straight-up snotty '77 punk with attitude and style. I heard their demo a few months ago and almost shit myself! It had this crazy, ferocious attitude and a sensational command of basic rocknroll energy. Very seldom am I *blown away* by a demo, but that Chemo Kids tape contained the kind of powerhouse snotty punk that captures genuine anger while still getting the listener to bounce up and down! The singer, "Buddy Hollycaust", has one of the all-time classic voices- this hoarse, raw-pitched vocalizing that makes him sound like he's been chain smoking since birth. The B-side, "No Use For You", actually blows away the A-side! Young, loud, and snotty. The Chemo Kids are one of the hottest up-and-coming punk bands in America today (some others on the list: The Fuses, Sprocket, Siletto Boys, East Coast Panic, The Bodies) and this record only hints at how amazing they are going to be!

Kickstarter is the kind of band that my friend '77 Mike would cream himself over- a Johnny Thunders-worshipping band that has the '77 New York punk rocknroll sound down beautifully. Any band that dedicates its record to the holy trinity of Thunders, Stiv, and Razzle is cool in my book. Their record is called "Hangin' On B Street", and it's a mid-tempo punk rocknroll record filled with classic New York City punk imagery: drinking, surviving with little or no money, life in a depraved environment, misanthropy, dysfunctional relationships, and aimlessness. This is pure 70's American punk rock. I expect the older punks to be the biggest fans of this release, but I'd like to think that this genre can cross generations. A 15-year-old might find that the New York Dolls are much more exciting than most of the bands calling themselves "punk" today!

The Commies are the first "three-chord punk" band to appear on Pelado, and they show how much a good band can squeeze from so little! The formula has been done a million times before: 1-2-3-4 wind-up to three-chord punk. But they inject real power and fury into the familiar sound. For lack of a better term, I'll say that the band plays three-chord punk with *balls*. They must be a riot live, because their energy and intensity even comes across on vinyl! Their record "Better Off Red" shows just how effective two or three chords can be when a band puts some pure mean, vicious punk rage into its music. It's old-fashioned snot-punk, a genre that only bands with a real, furious, crazed punk attitude can pull off convincingly.

With the release of the F-Minus "Won't Bleed Me" EP, Pelado moves into the HARDCORE PUNK arena for the first time. I'm talking about real old school hardcore, not metal! This is what they called "hardcore" 15 years ago when hardcore was still punk rock. You get 9 songs in about 7 minutes, so you get an idea of what this band is about- short, angry blasts of screaming, pounding punk rock with a political conscience. Nowadays, with crust, metal, grind, and new hardcore so prevalent, few people know about hardcore punk. I see very little in new hardcore that has anything to do with Black Flag and Minor Threat. Let's hope to see more bands like F-Minus on the scene that blur that line between punk and hardcore!

Fans of Beer City Records-type bands will dig the Pelado split featuring two of Michigan's sleaziest punk bands- The Druggies and The Epileptix. Both bands play the kind of punk rock that rules the Midwest today: ferocious, angry, abrasive punk rock that's big on the attitude and not-so-big on melody. Are they future "Killed By Death" compilation stars? Maybe! Such a release says a lot about the musical variety on the Pelado band roster. The one thing that unites all the Pelado bands is that they all influenced by particular punk rock eras that many kids today need to know about. Pat isn't content to put out just '77 punk or just street punk- his releases reveal a range of influences that cover punk rock from its infancy in the mid-70's to the hardcore days of the mid-80's. In the process, he's chronicling an exciting punk underground of the late 90's. Any crappy ska or new school "melodic punk" band with no talent or attitude can sell records today if they get on some big punk label that sells watered-down punk rock to easily misled sorts. So there are very few labels out there willing to take chances on punk rock with heart. All the money is in the NOFX and Op Ivy clone-band sound. But any label with integrity will put out records for the sake of music, not money. *Music* drives Pelado Records. If you put your money into a label like Pelado, that money will come back to you in the form of new records that the label will be able to put out. When people look back on the late 90's some day, I hope that they'll see through hollow labels like Fat Wreck Chords and remember labels like Pelado as being the ones who defined the punk rock of this era. (\$3.50 for one 7", or \$3 each for more than one, from Pelado Records, 521 W. Wilson #B202, Costa Mesa, CA 92627)

Wow- five singles at one shot! Pelado is one of the great west coast labels making it happen in the punk underground, but what about the east coast? What's happening there? There's a KILLER band from these parts that will be right up the alley of many of you old school Cali punks reading this right now- SPROCKET has just unleashed its debut EP, "Hide The Bodies", and it SMOKES, baby! Do you like DI, The Adolescents, Agent Orange, Youth Brigade, The Vandals, Social Distortion, Shattered Faith, The Weirdos, and TSOL? If so, here's one of the few bands of today that you might find worthwhile! Sprocket sounds like it could have been on Posh Boy Records 19 years ago! "Hide The Bodies" 7" is a 7-song, 11 minute blast of classic early 80's punk rock that successfully integrates shock humor, sociopolitical messages, and a love for riding BMX bikes. Musically speaking, the sound is fast, tight, melodic punk rock influenced by early 80's southern California punk rock legends. For those of you still in love with circle dancing, "Bloodstains", "Another State Of Mind", "Richard Hung Himself", and "Suburbia", here's band close to your heart! That alone makes the record worthwhile, as very few bands today are even trying to play this genre. Sprocket has quite a command of the sound. It's anthemic punk, covering a wide range of the 80's Cali punk/hardcore sounds ("Change The Station" and "TDG" are classic sing-along melodic punkers, "Deities" fuses surf with punk/hardcore, and "Ammunition" is so old school skate punk that I could close my eyes while listening and feel like I was in high school again!). It's got fine hooks, a pounding punk beat, heavy duty group vocals, and a thick guitar sound with real power. The 7 songs on "Hide The Bodies" mix together three aspects of Sprocket's personality. "BMXscape" and "TDG" are inspiring anthems celebrating the band's love for riding bikes. The band's other songs look at and comment upon society. "Hide The Bodies" and "Ammunition" are hilarious shock punk tunes certain to offend and amuse. Both songs deal with boiling levels of frustration that culminate in extreme acts of violence. Both songs are in the mold of classic early Suicidal Tendencies lyrical matter. Kids will love them, parents will hate them. But an age-old punk fact of life is that most parents think their kids are so stupid that they don't know the difference between a joke and reality. The twist is that the *adults* are usually the ones that don't get the joke. Come on, we're obviously smart enough to know that songs about killing people to relieve stress or murdering the president are *jokes*! And we are talking about a genre of music noted for its shock value. When I think of the anthems of the early 80's, I think of songs about guys hanging themselves, necrophilia, and hating children. It's a part of the folklore of this style of punk rock, and Sprocket knows that. When you start irritating parents, you know you're a successful punk band! The band puts on a killer live show out here on the east coast, and I'm sure you will get to see them on the west coast in a year or so. For now, check out this record! (\$3 from 12XU Records, 320 N. Queen St., Lancaster, PA 17603) Yes, I am out of space! I shall return next week with more of the best in new old school punk releases!

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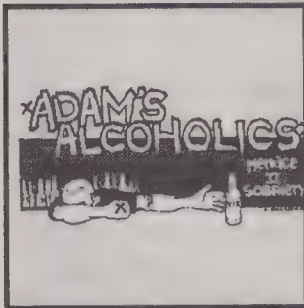
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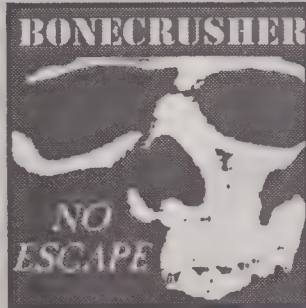
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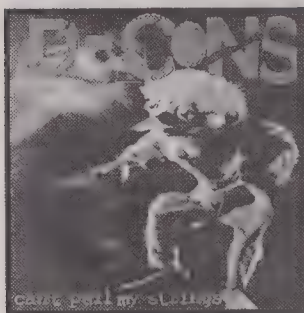
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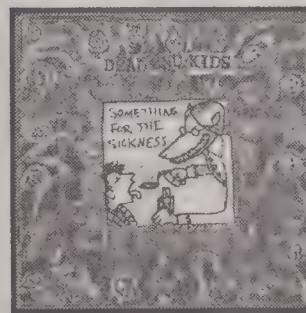
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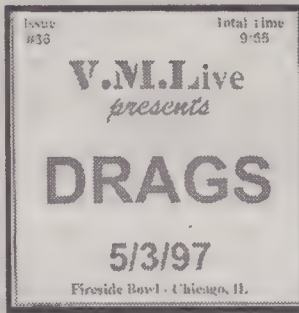
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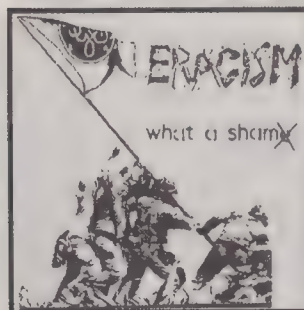
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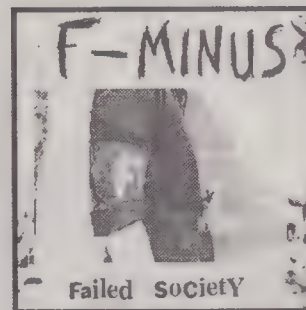
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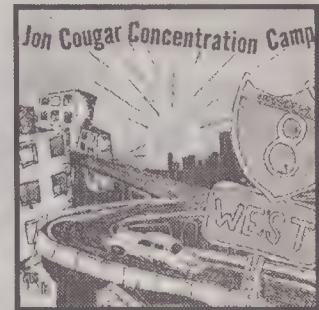
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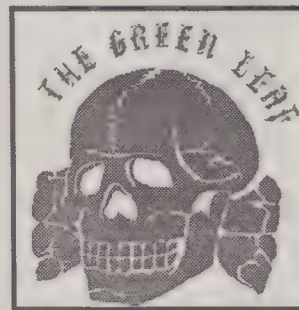
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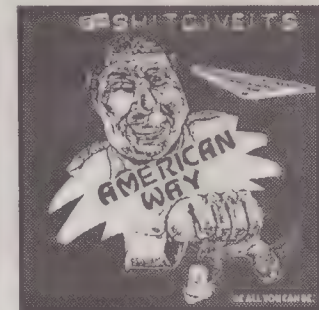
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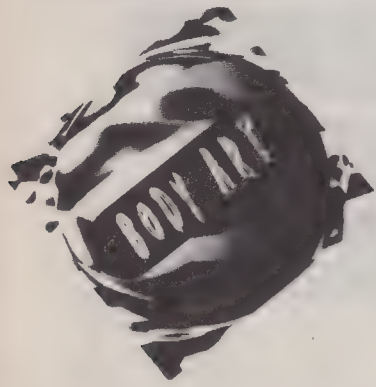


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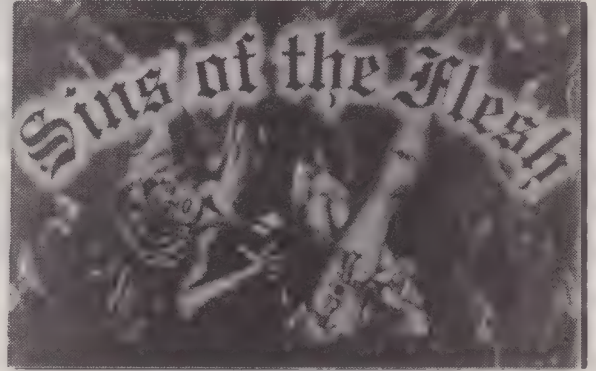
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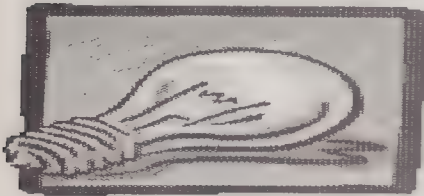
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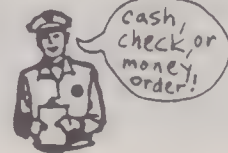
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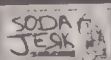
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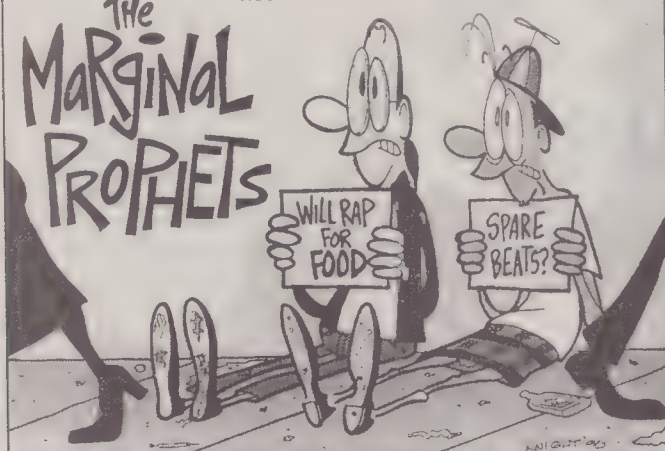
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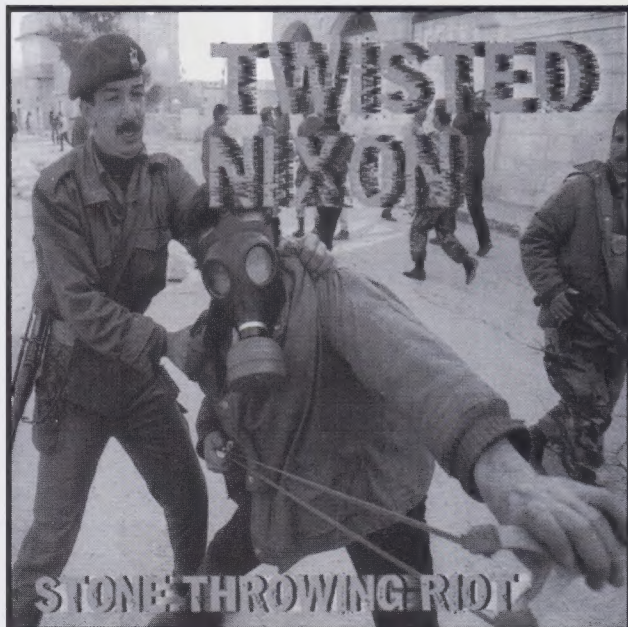
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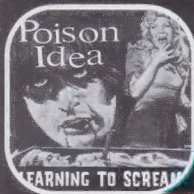
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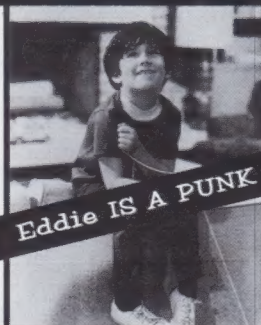
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